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Japan Illustrated

The Japan Times
QUARTERLY MAGAZINE

In This Issue
UKIYOE

Winter 1973 VOL.11·NO.1



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Japanese Currents

International Panel Discussion Held "To Study Modern Japan"

The First International Conference on Japanese Studies was held for eight days from November 18 to 25 last year in Tokyo and in the ancient capital of Kyoto under the sponsorship of the Japan P.E.N. Club (president, Kojiro Serisawa).

As many as 545 Japanologists from 42 countries including Japan attended the week-long conference and took part actively in the discussions. Of the participants, 180 came from abroad, 89 were foreign residents in Japan, 192 Japanese and 84 observers.

"Japanese Culture and Modernization" was the theme of this international conference. In line with this main theme, five subcommittees were set up to discuss respectively "Japanese Literature after Meiji," "Classic Literature," "Religion and Thought," "Formative Fine Arts" and "Modern Music and Japan." In addition, four joint panels were organized to discuss "Japanese Culture and the Orient," "Folk Art and Modern Times," "Problems Involved in Japanese Studies" and "Japanese Language" respectively.

Prior to the opening of the conference, some Japanese writers created a commotion over the manner in which the sponsor raised funds to operate the conference and expressed doubts about the propriety of the Japan P.E.N. Club's relations with the government and business circles.

Once the curtain rose on the conference, foreign Japanologists read papers of very high quality which hit the blind spots of Japanese experts, touching off spirited discussions among participants in all committees. The conference was held in an amicable atmosphere from the beginning to the end.

A 10-point recommendation proposing the vigorous promotion of Japanese studies on an international scale was adopted unanimously at the final day's general session. The conference decided to send the recommendation to various quarters concerned. The recommendation reads as follows:

1. It is desirable that institutions of cultural exchange clearly define their roles and cooperate in deepening knowledge and understanding of Japan throughout the world.

2. Institutions of cultural exchange should be operated as independently as possible, and the active cooperation of the non-government sector should be sought in all areas, including funding.



3. It is to be hoped that centers for Japanese studies will be established in various parts of the world to facilitate exchanges of scholars in those regions.

4. It is highly recommended that education in the areas of Japanese language and culture be carried out abroad, not only in institutions of higher education but also at the secondary level.

5. In order to develop methods for the teaching of Japanese as a foreign language, there is an urgent need for the creation of concrete programs by exchanges of information between Japan and other nations, and by establishing forms of international cooperation.

6. It is desirable that institutions for cultural exchange in Japan be adequately informed of the current status of Japanese studies abroad.

7. It is suggested that there be periodic publications of bulletins, newsletters, etc. so as to make available the latest information on research in Japanese studies to scholars throughout the world.

8. There is a need to fully take into consideration not only scholars of countries having close political and economic relations with Japan, but also those carrying out purely academic research under less favorable conditions.

9. It is to be expected that systematic research be carried out on the images of Japan as they appear in different regions of the world.

10. Furthermore, in order to give new direction to the promotion of Japanese studies, it is extremely desirable that a center be established in Japan which will ultimately serve as a forum of international scholarly exchange.

The Japan Foundation Inaugurated

The Japan Foundation, the first body for the promotion of Japan's cultural exchange with other nations, was formally inaugurated on October 2, 1972.

The foundation's activities will initially place emphasis upon exchange visits and aid to the study of Japan in other countries.

Named as the first president of the foundation is Hidemi Kohn, 69, former commissioner of the Cultural Affairs Agency. He has been engaged in a variety of activities, including the publication of a number of outstanding novels such as "The Emperor's Hat" (for which he was awarded the Naoki Prize), participation in the "New Theater" movement, the writing of movie scenarios, the study of art, and the translation into Japanese of the French writer André Gide's novel "Les Nourritures Terrestres."

Under the president assisted by four full-time officers are five departments—Administration, Exchanges, Japanese Studies, Cultural Activities, Publications and the Planning Division, which are staffed by a total of 57 persons.

As for its overseas activities, the foundation operates Cultural Centers in Cologne and Rome, and also has representatives stationed in New York, London and Buenos Aires.

The office of the Japan Foundation is located at the Daito Building, 7-1, Kasumigaseki 3-chome, Chiyoda-ku, Tokyo.

Kawabata Memorial Room Opened

The Kawabata Memorial Room was opened on November 11 in the Museum of Modern Japanese Literature in Tokyo to commemorate the great achievements of the late Yasunari Kawabata, Japan's first winner of the Nobel Prize for Litera-

ture, who committed suicide in April, 1972.

On display in this room which covers a floor space of about 60 square meters are the desk, an inkstone, writing brushes, and kimono which Mr. Kawabata used. Also on display are manuscripts of "Nemureru Bijo" (A Sleeping Beauty) and "Tampopo" (Dandelion) in his own handwriting, and a great number of magazines, books and his works translated into foreign languages.

The photo shows Mrs. Hideko Kawabata, the Nobel Prize winner's widow, listening to the explanation of Curator Odagiri.



In the meantime, the Yasunari Kawabata Memorial Association, a foundation organized with novelist Yasushi Inoue as managing-director, has filed an application for registration with the Cultural Affairs Agency.

Yasunari Kawabata Memorial Association plans to preserve Kawabata's home in Kamakura City in Kanagawa Prefecture for showing to researchers and students of Japanese literature. It will also set up a Kawabata Literary Award by using the Nobel Prize cash award and one-third of the royalties on his books.

More Than Half Million See Biggest Machine Tool Fair

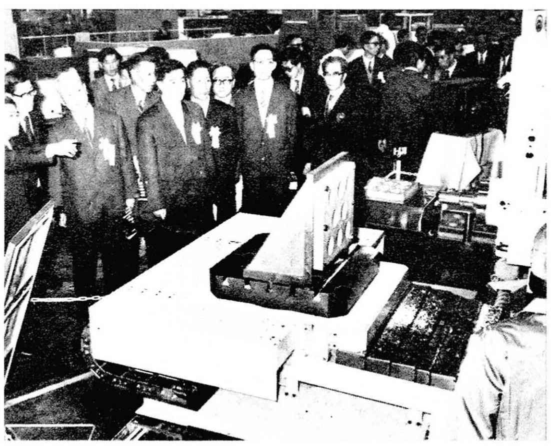
More than half a million visitors flocked to the Harumi Fair Ground close to the heart of Tokyo between November 15 and 26 to see the 6th Japan International Machine Tool Fair.

It was the biggest machine tool fair ever held in Japan, featuring the products of 500 exhibitors of 17 countries, including industrially advanced countries of the Communist world.

The highlight of this year's fair was the highly sophisticated numerical control (NC), direct numerical control (DNC) and adaptive control (AC) equipment which were designed for the age of automation. Foreign visitors and buyers were particularly impressed by the Japanese machine tools in these fields.

Another distinction of the 6th Fair was the participation of China and the visit by a 12-member Chinese mission led by Mr. Tsui Tzuming, an official of the Chinese International Trade Promotion Commission. The Chinese proved to be the most assiduous of all the foreign missions which came to the fair, and they inspected every one of the 8 halls meticulously, day after day.

The North European countries displayed tremendous interest in the fair, with Sweden sending the largest mission consisting of close to 300 members while the Norwegian mission had 100 members. Photo shows the Chinese trade mission at the fair.



Man-Made Skin to Aid Healing of Burns

A new man-made skin-like material that protects lesions of burns until the genuine skin regenerates has been developed jointly by Tokyo University and Nippon Hikaku (Japan Leather) Co. researchers.

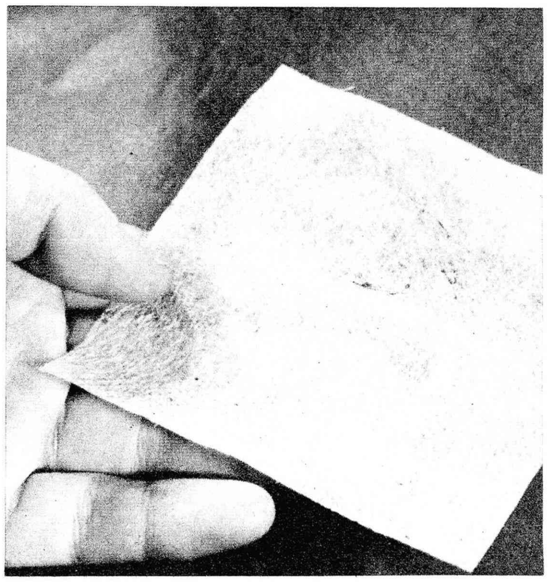
The material is made of collagen, a protein extracted from skin of cattle, processed by pro-

Japanese Currents

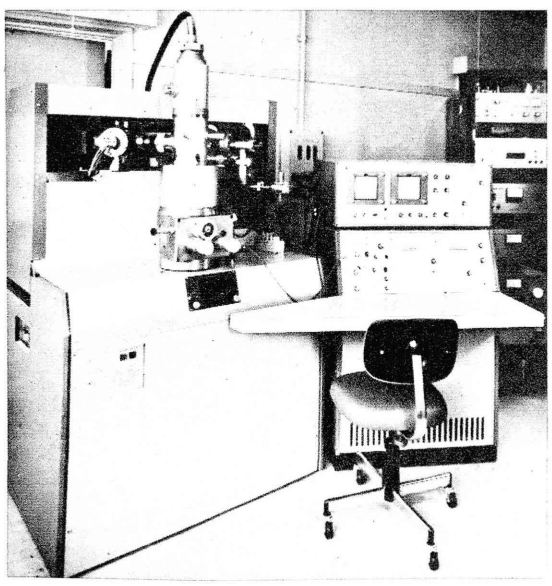
tein-decomposing enzymes. Collagen being a kind of protein found abundantly on human skin, the new artificial skin has the same hardness and capacity to help water evaporate as the real skin.

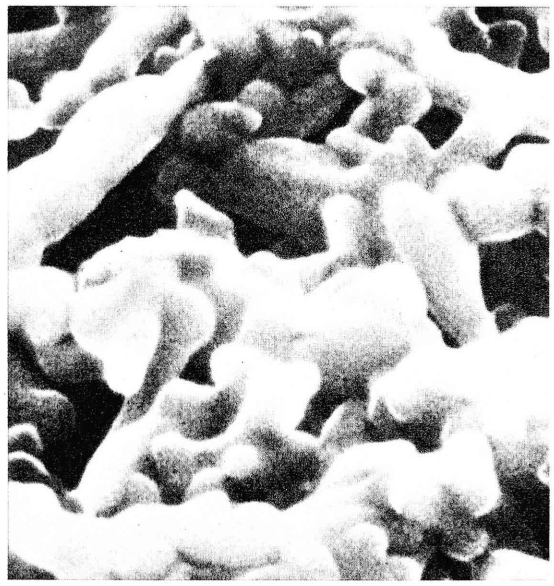
It does not induce "rejection reaction" when in contact with living tissues because it is processed by enzymes.

It has a further advantage that it attaches itself to lesions without being sewed onto them.



A Scanning-type Electron Microscope Developed





The Faculty of Engineering of Osaka University developed a scanning-type electron microscope. It is capable of observing an object of less than three micromillimeters, and claimed to be the world's most efficient electron microscope in use.

The above photo shows iron particles on the surface of a cassette tape observed under the microscope.

Prof. Tatsuro Suzuki, who jointly developed the microscope, says it can be used in observing the surface structure of cancer and other objects.

Crow's Crow Keeps Pigeons Away

For years, the product warehouse at Nippon Steel's Kawasaki Works was plagued by more than 100 pigeons that made it their home. Some 20 workers spent over an hour every day wiping off pigeon droppings with oil and covering newly arrived products. Since last December, the Works has played a tape recording of crows crowing every day in the morning, in the evening and at midnight. Today, almost the pigeons have gone.

About 800 phonosheets made for free distribution were sent to companies, factories and public institutions at home and abroad which were harassed by pigeon pollution. The following letter was attached to the phonosheet.

"Dear Peace-Lovers:

"Everybody cherishes the desire to live and work in peace and quiet, but the symbol of peace, the pigeons, have been disturbing us with their droppings at our Kawasaki Works.

"In an attempt to keep away the mischief-makers but not to hurt or injure them, we have chosen a most peaceful way, which would be fully supported by the Society for the Prevention of Cruelty to Animals. . . ."

". . . . While we are delighted at the thought of being able to be of help to the many peace-loving people throughout the world, we feel a bit uneasy about the result of the recording to be played outside Japan. Obviously the nationality of these crows is Japanese, hence their cawing is performed, perhaps, in Japanese, and we are doubtful as to whether your pigeons can understand the cawing without an interpreter."



Nippon Steel is now flooded with letters of thanks including following one from New York.

"We plan to put your phonosheet of crows cawing on a tape and will then play it to see what effect it will have upon our American speaking birds. I do believe that if the cawing gets to them above our ambient City noise, the birds will understand the message. I base this assumption on my strong opinion that if I were to meet a lion in the jungles of Africa and he roared at me, I would get his message whether he was roaring in English or Swahili." (Commissioner, Department of Public Works, the City of New York).

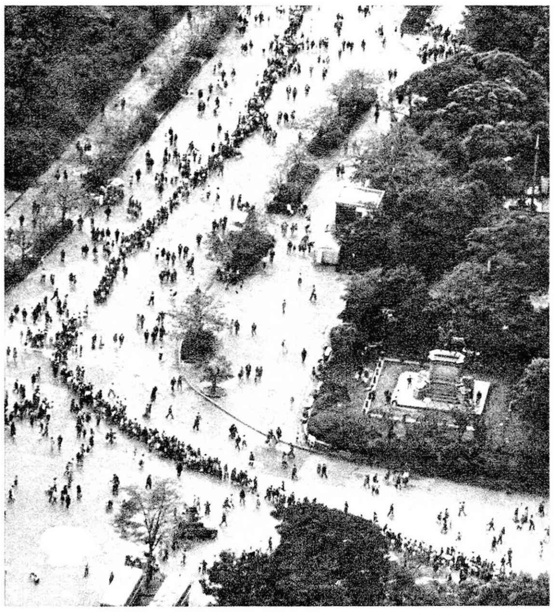
Panda, Symbol of Japan-China Goodwill





Two rare giant pandas from China made their first appearance before Japanese children on November 5 last year at the Ueno Zoo in Tokyo.

The children were very eager to see the cute pandas, named Kangkang (male, two years old) and Lanlan (female, three years old). Some of them waited at the gate overnight while others came to Tokyo from faraway places, travelling several hours by train.



Moments after the gates were opened at 9 a.m., a crowd of more than 5,000 gathered in front of the panda cage. The surprised zoo officials limited the viewing time to one minute per person in order to keep the crowd moving. Because of this, the children could get only a brief glimpse of the pandas after being kept waiting for hours.

Kangkang and Lanlan were presented to the children of Japan by Chinese Premier Chou En-lai to commemorate the restoration of diplomatic relations last September when Prime Minister Kakuei Tanaka visited Peking. The pandas, thus, are the symbol of Japan-China goodwill.

The two goodwill emissaries, though at first perplexed by the zealous reception of the children, have gradually become accustomed to it and are now appearing daily before the spectators. It is the hope of many that this friendliness between the Chinese pandas and the Japanese children will personify Japan-China relations in the future.

Left photos show Lanlan (above) and Kangkang. Thousands of people queued up in front of Ueno Zoo in Tokyo to see giant pandas, as shown in the above photo.

THE FOREIGN CORRESPONDENTS CLUB



Telephones are abundant throughout the club, as shown in this view of the second floor lobby. At left are pictures of foreign correspondents.

WITH 154 newspapers, magazines, radio and television stations from 27 nations represented, the Foreign Correspondents Club of Japan is by far the largest such gathering in a single city in Asia. It is also singularly unusual in that it has the greatest number of regular and associate members of any press club in this part of the world, stretching from India to Australia and northward to Japan.

For years, the club has served as a base for thousands of newsmen who have either been assigned to Japan or have used Tokyo as their operational center in providing news coverage of the rest of Asia. Few press clubs anywhere in the world can boast of such a high reputation which the Tokyo Press Club enjoys. Much of that reputation was built by the correspondents themselves, from nations so diverse that possibly only the Washington National Press Club and the London Press Club can stand comparison.

The Press Club, as most members refer to it, was founded by 132 correspondents at the end of the Pacific War. They included such luminaries in the world of journalism as John Beaufort of the Christian Science Monitor, Russell Brines and Charles Gorry of the AP, George Thomas Folster and John Rich of NBC, Cornelius Ryan of the London Daily Telegraph, William R. Hearst of the New York Journal-American, Dennis McEvoy of the Reader's Digest, Alfred Eisenstadt and Dimitri Kessell of Life, Edgar Snow of the Saturday Evening Post, Peter Kalischer of CBS and Ian Mutsu of MGM.

Some of the founding members have passed on, but others still come occassionally to look over the club which they had a hand in creating. Much of what they started no longer exists, or is found in a form not easily recognizable. One of the few things which the founders created was the friendship enjoyed by all members at the club. This facet makes the club all the more important as a gathering place for newsmen and their friends.

Several other features created by the founders have been continued. The use of old and new pictures to serve as reminiscences of things past and present which have occurred at the club, like guest speakers, past presidents, leading news events as headlined by newspapers around the world. Another feature is the Stag Bar, where women are not generally permitted.

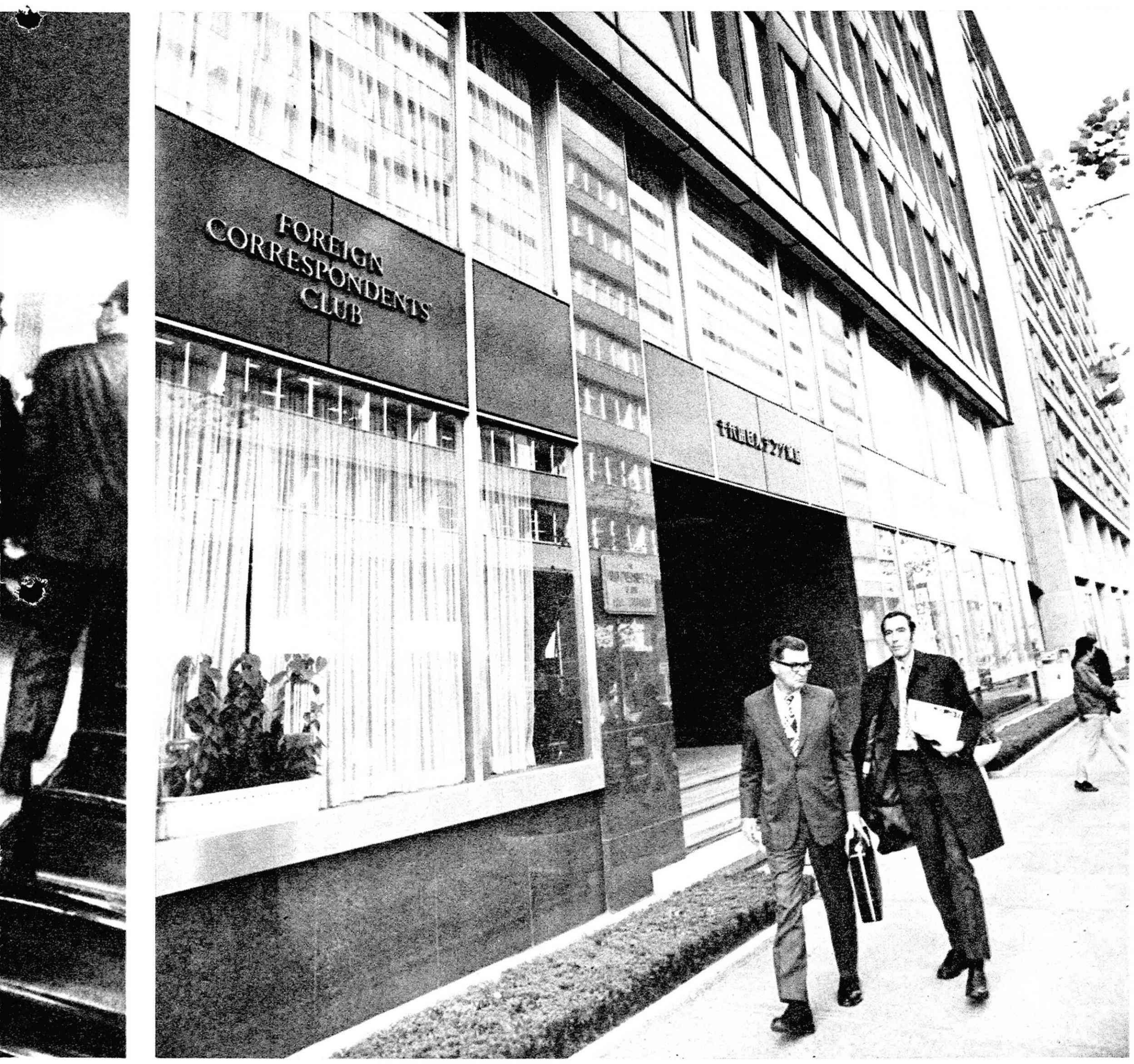
No other club in Japan offers the quantity and quality of parties for husbands and wives. The array of guests is unequalled by any other gathering, save possibly Japanese government functions. The Press Club has been honored by visits of queens, presidents, prime ministers, other ministers, astronauts and cosmonauts, authors and comedians, "chindon-ya," leftists, rightists, centrists and nearly every other type of well known personalities. The guest list is long and getting longer, providing a who's who not only in Asia but from elsewhere in the world.

Certainly the Press Club is a uniquity in Japan and Asia. It has always stood alone, as the center for foreign correspondents gathering in Asia. Seldom does a foreign correspondent come to Asia without passing through the Tokyo Press Club. Not that it is required to visit the club, it's the elan present which many enjoy in coming to Asia.

OF JAPAN Home and Workroom for International Newsmen

Text by SAM JONES

Photographs by MASAMICHI SUMIYOSHI



The Press Club is presently located at the Chiyoda Building in the Marunouchi area of central Tokyo.

ASIDE from its uniquity, just what is the Foreign Correspondents Club of Japan? Nobody really knows. The oldtimers, who've been here since the founding, like the dean of the press corps, Hessell Tiltman, aren't really sure themselves. The Press Club has a drawing power for all members which has never been explained.

Other oldtimers curse the present atmosphere of the club, but back they come, nearly everyday, to sit and talk about the "good old days." Years from now, more than likely current members still here, will insist on talking about their own good old days which they are experiencing today.

The character of the club has changed a great deal over the years. It used to be on the top floor of a four-story building in Marunouchi. That building no longer exists, but the Post Office still has the address of No. 1 Shimbun Alley on file and will deliver mail addressed that way to the Press Club. The club, having moved from building to building several times, has always remained in the Marunouchi area of central Tokyo. Never has it been out of the heart of the city. This might explain a bit of the reason for the popularity of the club.

For the past dozen years, the Press Club has been in the first and second floors of the Chiyoda building in Marunouchi. Today's interior of the club looks nothing like it used to, having undergone several redecorations in the past few years. One point on which most members agree is that correspondents never seem satisfied with the present decoration, always wanting to change the decoration to something else. But the atmosphere still remains that of a Press Club.

Only during a 24-hour period on New Year's Day does the club stop and close for business. Otherwise, it is open everyday of the year, night and day, with a staff on duty every hour. A handful of newsmen write their stories during the night hours, sometimes into the wee hours of the morning, finishing about 4-5 a.m. For them, the club has available sandwiches and drinks if they desire after writing all night.

For correspondents working normal daylight hours, the club has facilities from deep research about Japan and Asia to a telex transmitter for sending news to the home paper. It has a unique telephone system which allows picking up one of the many phones located throughout the club and calling anywhere in the world.

The library, staffed by four, is considered one of the most comprehensive in Asia, providing data and other material which correspondents use everyday for backgrounding their stories. No other press club library in Asia contains as extensive a collection of data as the Press Club's in Tokyo. Every visiting correspondent heads straight for the club library before writing his first story from Tokyo.

Many of those working for the club have been there almost from the day it was founded. Jimmy, the headwaiter, Mr. Washida, the manager, Mr. Ling, the accountant, and a dozen others, including Mary, the head telephone operator. These and others have worked hard for the club and correspondents over the years, forming a nearly exclusive club of their own, refusing to leave for other and possibly better paying jobs elsewhere.

Theirs is the task to serve the members, even recalcitrant newsmen who have been legion in making demands on the club staff. But invariably, the staff pulls through and performs miracles for members. Some of the younger employees have gone on to other, better paying jobs after receiving training in working with foreign customers, learning their strange ways compared to those of the Japanese.

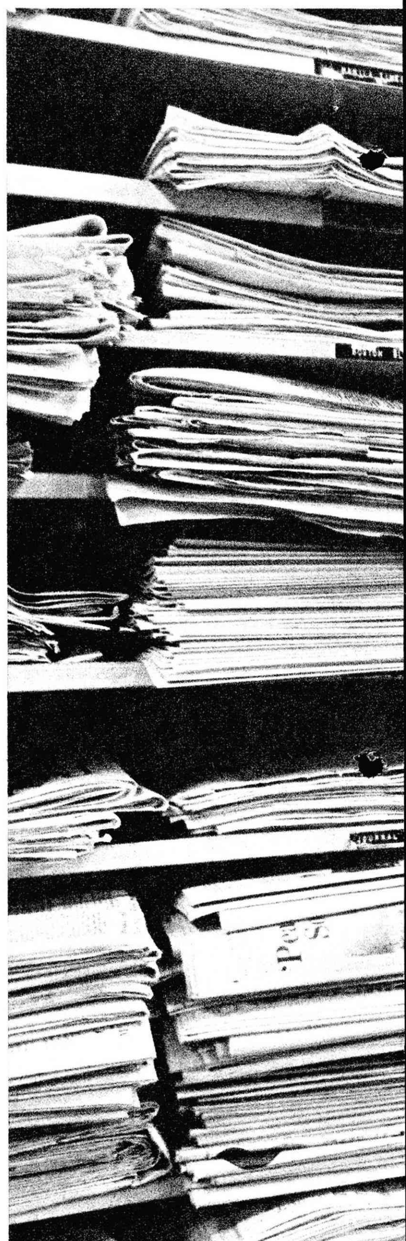
And there are not a few young employees, suffering from "gaijin shock," who couldn't comprehend the intricacies of the Press Club and left after a month or two. The club is still able to serve some of the best cooking found in Asia. One reason may be that wives of members and members themselves have offered their own favorite recipes to the kitchen staff, making the meals carry an international flavor not found anywhere else in Asia.

For members of the working press, whether they are employed by the giant news agencies or work on their own as freelancers, the Press Club serves as the common meeting ground for all of them. News coverage of big events, in which the foreign press is interested, will quite often be arranged through the Press Club. Japanese organizations, interested in gaining attention abroad, turn to the Press Club to hold news conferences in the club.

WITHIN the Press Club, there is a separate organization to which the everyday working newsmen belong. This is called the Foreign Press in Japan (FPIJ), organized about a dozen years ago for the wedding of Crown Prince Akihito. At the time, club members realized that they would have to have one central organization in dealing with the Imperial Household Agency, one to which the agency could deal through in reaching all working newsmen at one time. Since

Continued on page 12





The workroom of the club is always a hub of activity, especially in the afternoons.



Newspapers from around the world, left, are available in the club library.



This board has the mastheads of most of the publications represented by correspondents.



Above: The American presidential elections occupied the interest of club members as the vote tallies came in by international news wires. Right: Prime Minister Kakuei Tanaka appears at a Press Club luncheon.









A foreign photojournalist is seen amidst a crowd in Tokyo.

Continued from page 7

then, the FPIJ has become an essential group for newsmen, providing them with news story coverage guidelines, credentials for the events, guidance from those planning news and picture coverage and the myriad other details required by newsmen to perform their work at a news story.

FPIJ currently has 157 organizations as members, representing 27 nations. Individuals are not members of FPIJ, but organizations are represented. The FPIJ is divided into reporting, still pictures, movies and radio and television. For each event, depending on the nature of the story, one group or another may assume importance over the others, or all four groups may share in whatever credentials there are, forming pools if necessary, to provide news and picture coverage. One way in which this works might be illustrated by the news and picture coverage of the Emperor's garden party during late October last year. One foreign photographer and two foreign newsmen were given positions and credentials to attend the party. For the still pictures, Keystone Press Agency represented all still picture members of FPIJ, providing picture coverage of the event immediately after the party. The two newsmen, representing all reporters for FPIJ, provided a "pool" story, from which all other newsmen could write their stories on the party. This is what is called a "pool" in newsmen's parlance.

However, no working newsman accepts a pool situation willingly. In fact, invariably there are arguments against a pool of any kind, as foreign newsmen by far prefer to cover an event on their own, providing their own story, seeing and witnessing an event themselves, instead of leaving it to someone else to do. This comes essentially from the competitive spirit of foreign newsmen, who prefer digging up their own story to being spoon fed by publicity agents or others who have selfish interests in mind.

There are other restrictions, peculiarly Japanese, which hamper foreign news coverage in Japan. These include the Japanese reporters' clubs, which over the years had been exclusive havens for only Japanese newsmen. But recently a few of the clubs have lowered their barriers and allowed foreign newsmen, mostly those who have a reasonable fluency with the Japanese language, to become at least observer members. Also, until the past couple of years, the Government ministries themselves were closed and sealed from the eyes of foreign newsmen. But with the help and understanding of the Foreign Ministry, several of the Government agencies have opened their doors and are actively cooperating with foreign newsmen in gathering news about Japan. These include the ministries of International Trade and Industry and Finance.

Much of the work in breaking through such barriers was performed by members of FPIJ, working on a personal or collective basis, to crack the bureaucratic seal of the Government. Thus, the FPIJ has proven itself to be an organization which shoulders the burden of expanding the availability for news coverage in Japan.

For all its influence with the Government, the FPIJ has yet to be recognized by Japanese businessmen and others interested in getting news known abroad. They still pass it on to the Press Club, which has more of a living function than a working function like the FPIJ. There is no line of deviation between the two, except possibly the functions of living and working. Otherwise, they exist together and on the same premises.

THERE is another, somewhat fine distinction, yet even here, the two groups work closely together. This is in the realm of guest speakers and professional luncheons. Guest speakers have included the greats and the not so greats. Working newsmen write stories based on what the speakers have to say on many occasions. The associate membership may also attend the speeches by guests, but cannot ask questions. But in the professional luncheons, only working members of the press corps may attend the gathering, meaning only 25-40 newsmen may be present, without other members being there. In either case, stories will be written about the speaker's remarks. Both of these functions are held in the Press Club monthly.

The president of the Press Club, currently Mack Chrysler of U.S. News and World Report, also serves as a member of the board of directors of the FPIJ. But in turn, no member of the FPIJ board serves as a representative member on the Press Club board. Al Cullison, of the Journal of Commerce of New York and current chairman of FPIJ, is not a member of the Press Club board by virtue of his chairmanship of FPIJ. Mr. Cullison could be a member of the board if he had been elected a board member during the annual June Press Club elections.

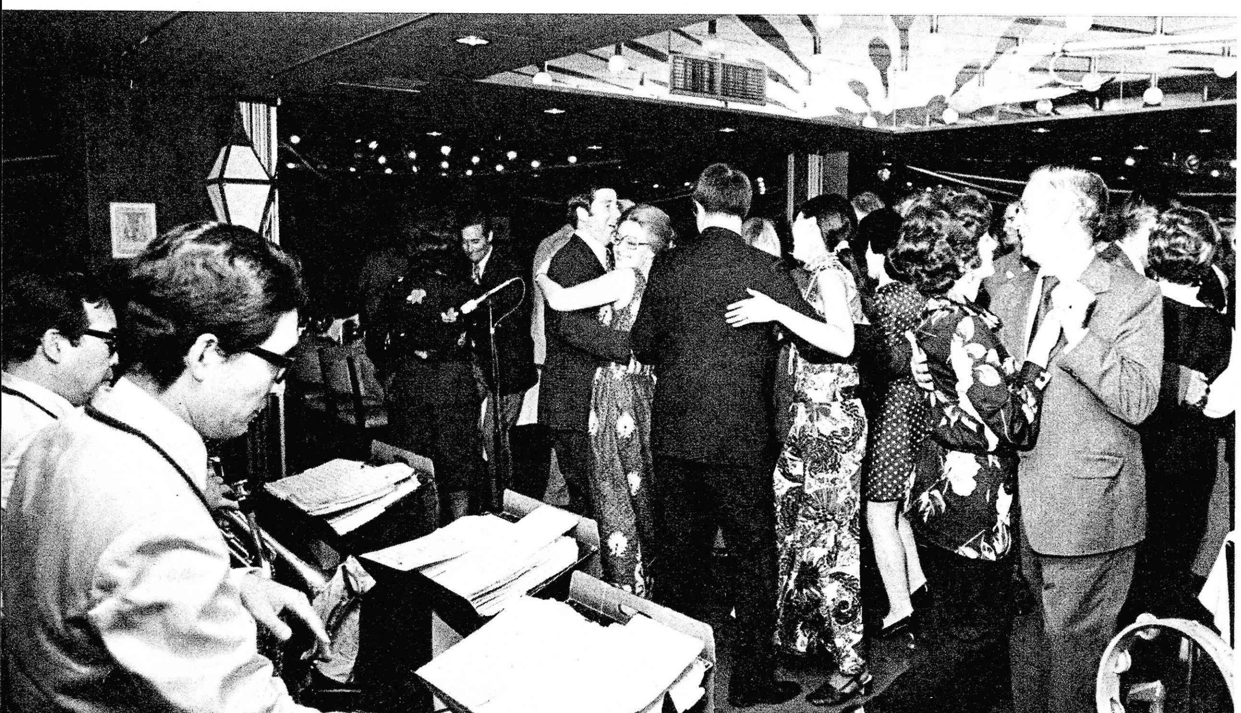
These elections in previous years have been small replicas of the western method of campaigning for public office. Slogans, posters, bands and all the trappings have been used in the past to gain voter attention and hopefully votes. But recently, the aura of such an annual event has worn off and much of the electioneering is done by mail campaigns and just a handful of posters. Up for grabs during each campaign are nine posts, those of president, two vice presidents, secretary, treasurer and four members of the board of directors at large. The previous year's club president serves on the board as an ex officio member for the following year.

Much of the actual operations of the Press Club are in the hands of the members of the board of directors working with the Press Club staff of employees. Assisting the board are a number of committees to specialize in various functions of the club. These include the library, mess (food), sports, professional activities and a number of other committees which meet regularly, discuss their particular problems, then pass on recommendations to the board of directors for final action.

One committee, for which outsiders have very little knowledge, is the This is Japan committee. Through the works of this group of members, some of the finest arts, crafts, music and culture of Japan are introduced to club members on a monthly basis. Some of the nation's finest artists appear at the Press Club during these functions to demonstrate to members the fine art of their craft, whether it be dancing, like the recent Niigata night or the chindon-ya night last year.

Another special committee is that of the old movie committee. This group presents some of the finest and most prized movies made by Japanese during this century. Much of what is presented comes from various archives around the nation.

Then, there's the Wednesday night movies for members and their guests. These are usually first



One of the many special nights each year at the club highlights a different theme. This one was New Orleans' Night.



Correspondents gather around an official of the Ministry of International Trade and Industry for a periodic briefing.

run movies, many of them shown to club members before they appear in movie houses in Tokyo.

Another special feature found only in the Press Club is Happy Hour, usually four nights a week, when drinks are half priced and the conversation is rousing.

The Foreign Correspondents Club probably is the most unique newsmen's club in the world. Nowhere else in the world do newsmen use their club quite like the members of the Tokyo Press Club. To a large extent, many of the working newsmen build their family and working lives around the Press Club, since it has so many facilities. Many a time a newsman and his wife will have a late lunch during the afternoon at the club, a quiet time usually for the club.

But during the day when the American presidential elections were closing, nary a chair or table could be found as there was a ballot board fixed at one end of the main bar to announce the results of the voting. Three teleprinters, one each from AP, Reuters and UPI, were beside the board, bringing the latest news of the vote counting in the United States. This was just another feature of the Press Club found nowhere else in the world.



One correspondent talks with the wife of another in front of the wall on which there are pictures of club presidents.

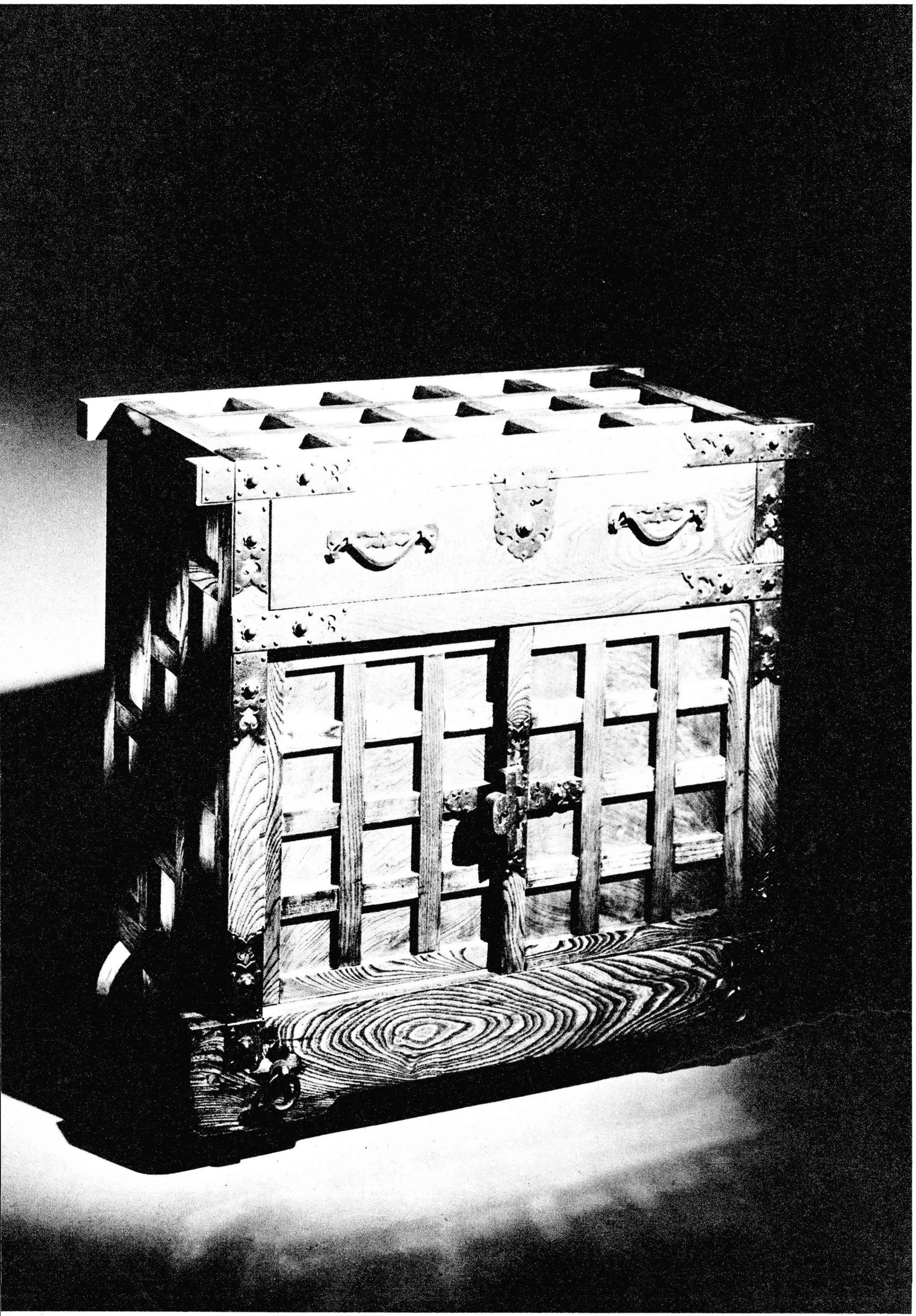
FURNITURE MUSEUM

A Furniture Museum exhibiting Japan's traditional furniture was opened recently at Harumi, Tokyo.

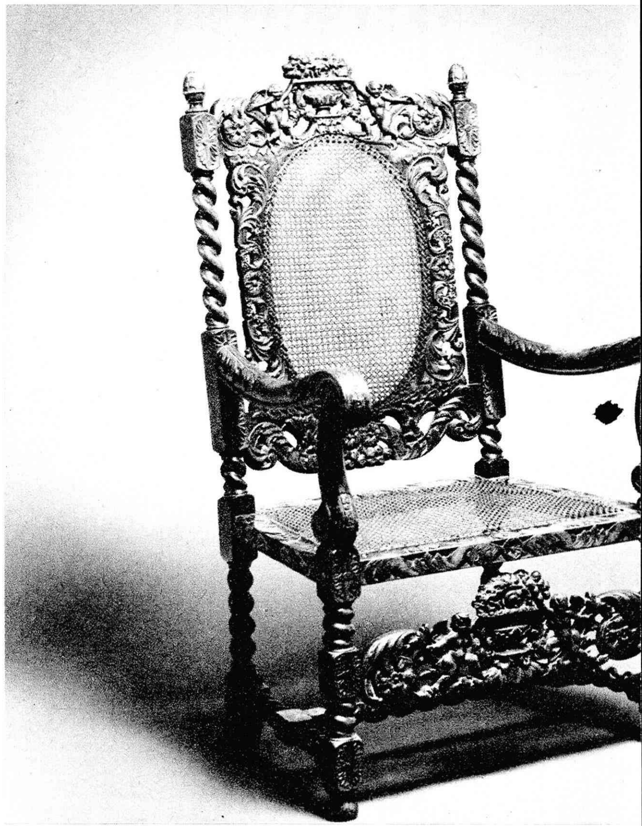
Displayed at the museum, opened after over two years of preparation by the Furniture Preservation Association, are about 600 items centering around the furniture of the Edo and Meiji eras.

The designs of the chairs and chests of drawers created in Japan reflect the various ages and there are some with exquisite and decorative eye-catching designs.

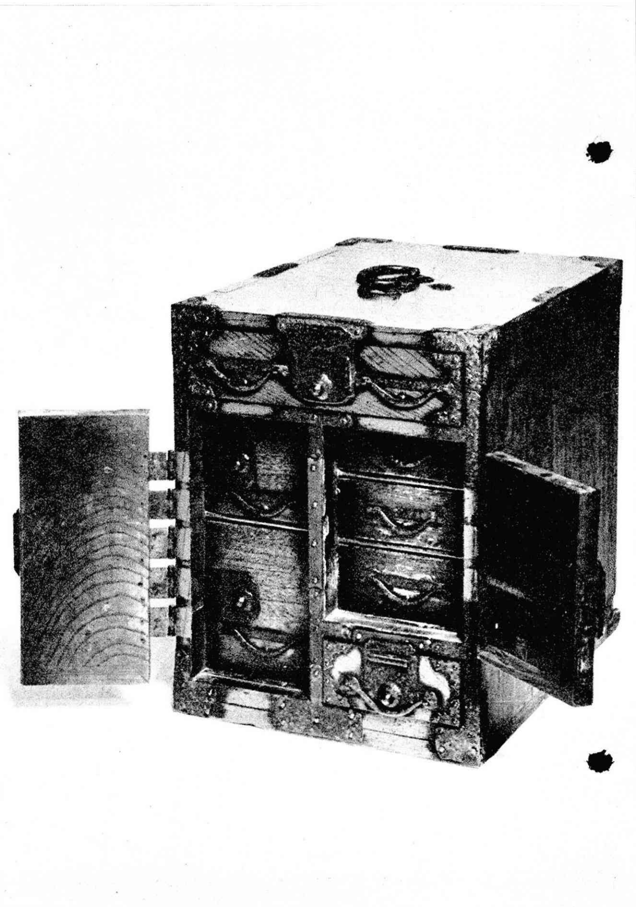
The association says it hopes the furniture will not be viewed merely as antiques but as Japan's cultural legacy, showing the ingenuity and creativeness of our ancestors from whom the modern generation has much to learn.



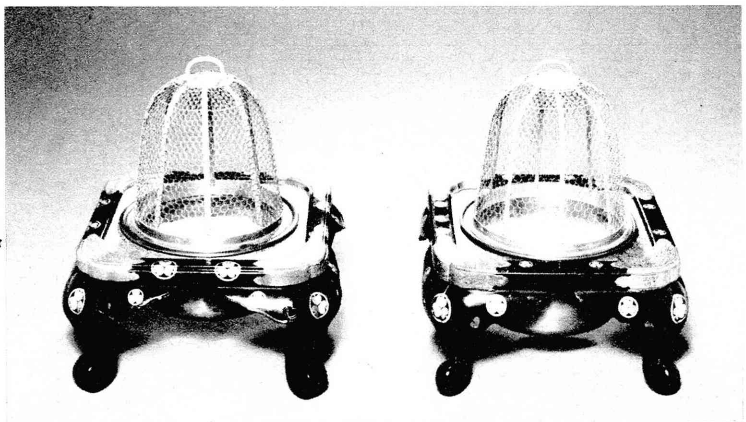
A cabinet which was made in Meiji Period. 89 centimeters high



Foreign style chairs



A chest of drawers which was used in a boat. Meiji Period 45 centimeters high



A pair of brazier
Edo Period
41 centimeters high

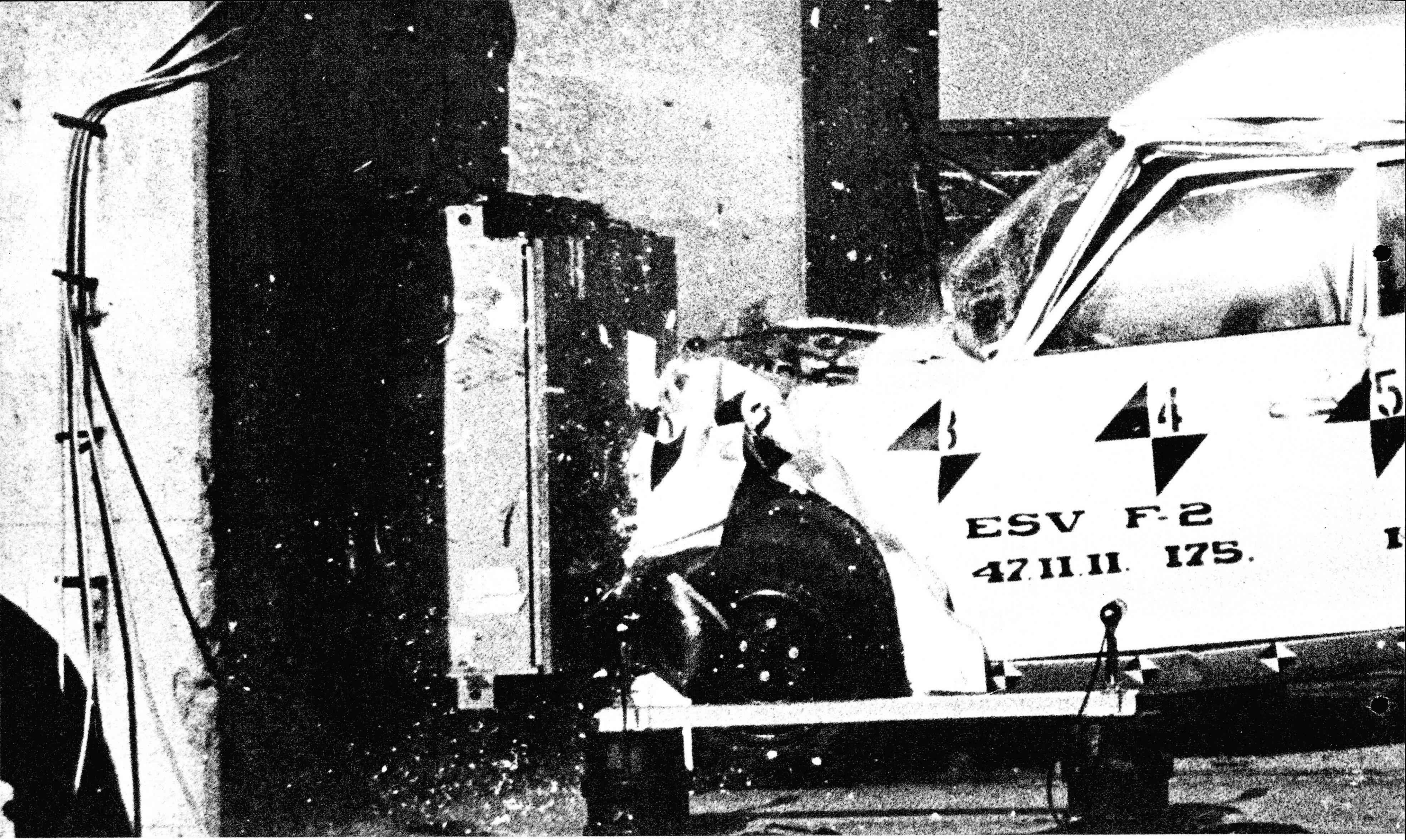






A lamp which was made in Meiji Period.
76 centimeters high

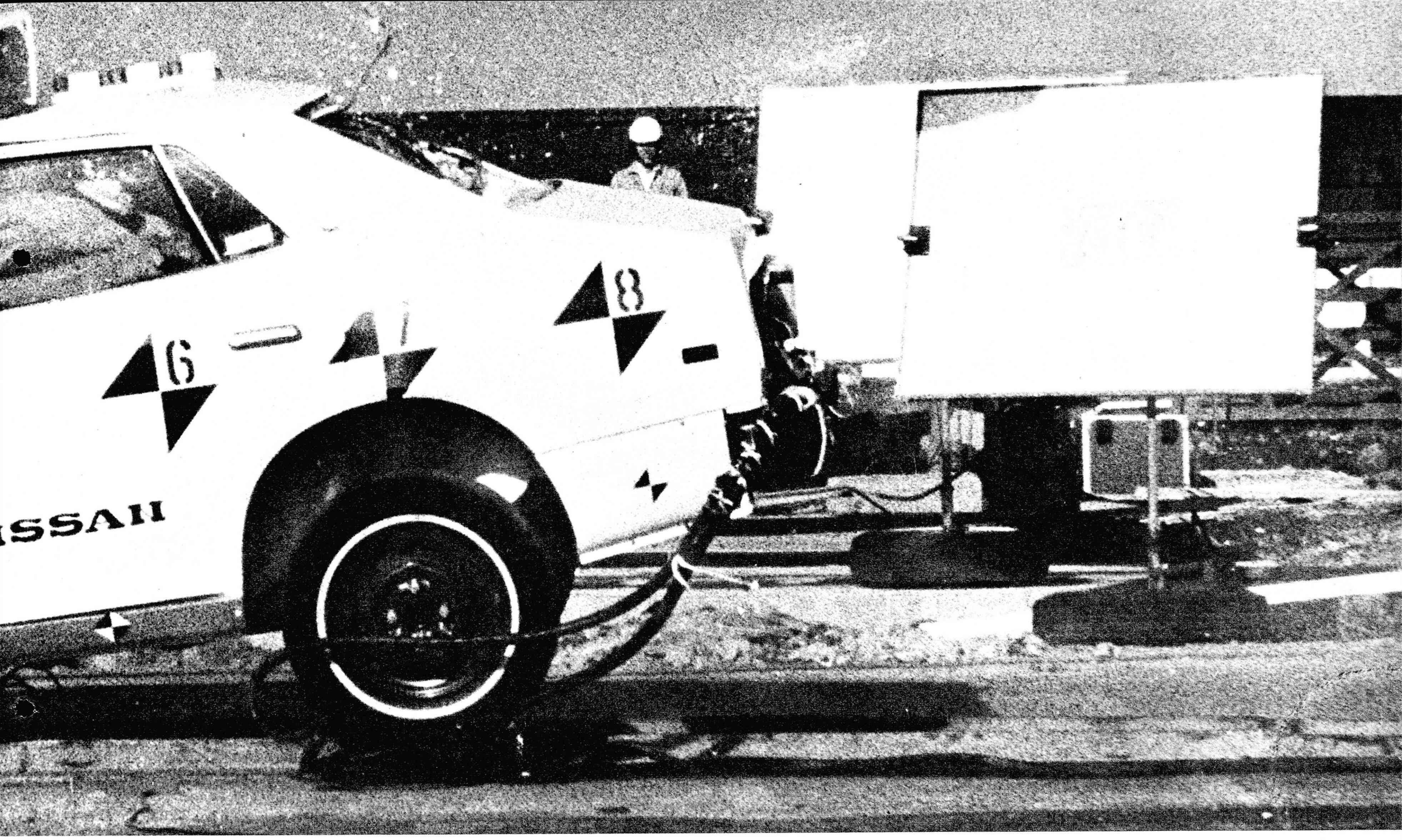
Candlestands patterned after chrysanthemum.
Edo Period 78 centimeters high



JAPAN'S AUTOMOBILE INDUSTRY TACKLES POLLUTION-FREE, SAFETY VEHICLES



Experiment of air bag system. Air bags inflate automatically at the instant a crash occurs and protects the passengers.



Crash test to develop safety vehicles.

The year: 1972. Place: Tokyo. The road network which criss-crosses Tokyo overflows with cars, causing traffic to crawl at a snail's pace because of the heavy congestion.

The rapid increase in motor vehicles, which can only be described as phenomenal, creates a number of problems that need to be solved.

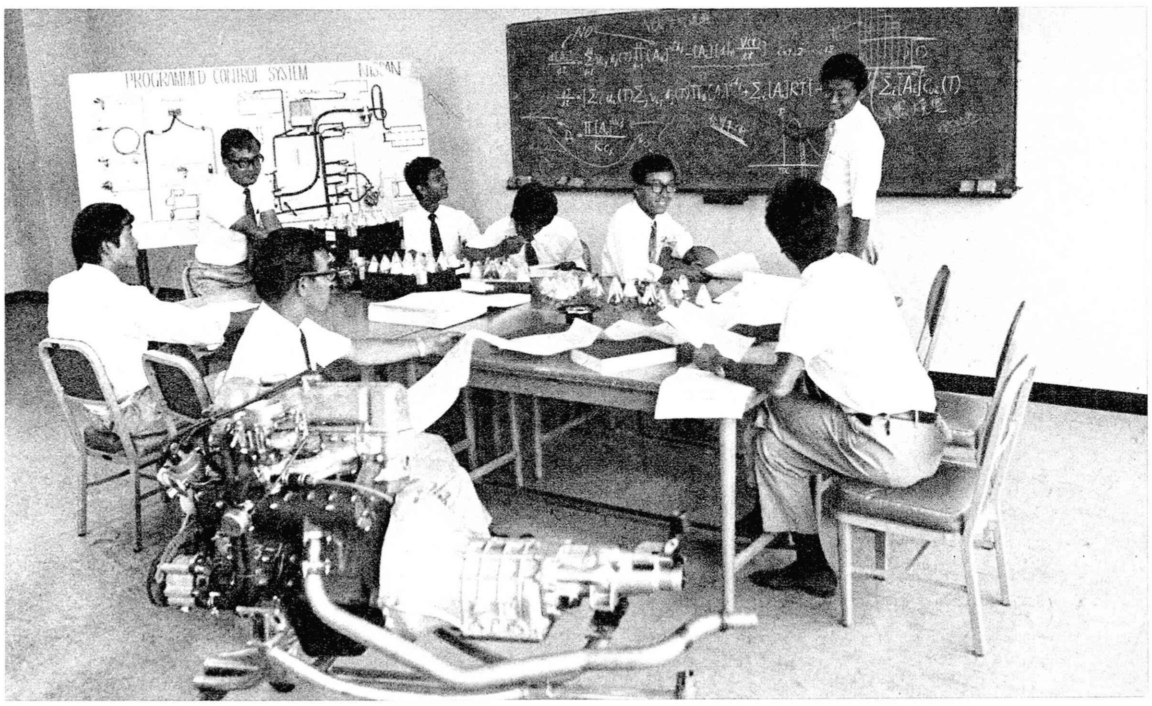
One such problem is exhaust fumes, with so many vehicles jamming populated cities. Carbon monoxide (CO), hydrocarbon (HC) and nitrogen oxide (NOx) emitted in automobile exhaust, combine with oxygen and sulfuric mist discharged from factory chimneys, and produce photochemical smog when reacted upon by the sun's rays.

This summer, a number of people fell victim to what was believed to be photochemical smog. Many of them were middle and high school students. First-stage symptoms were dizziness and nausea, but in serious cases the victims were seized by convulsions. Photochemical smog cannot be said to be caused entirely by auto exhaust fumes. However, it is certain that exhaust fumes contribute to the problem.

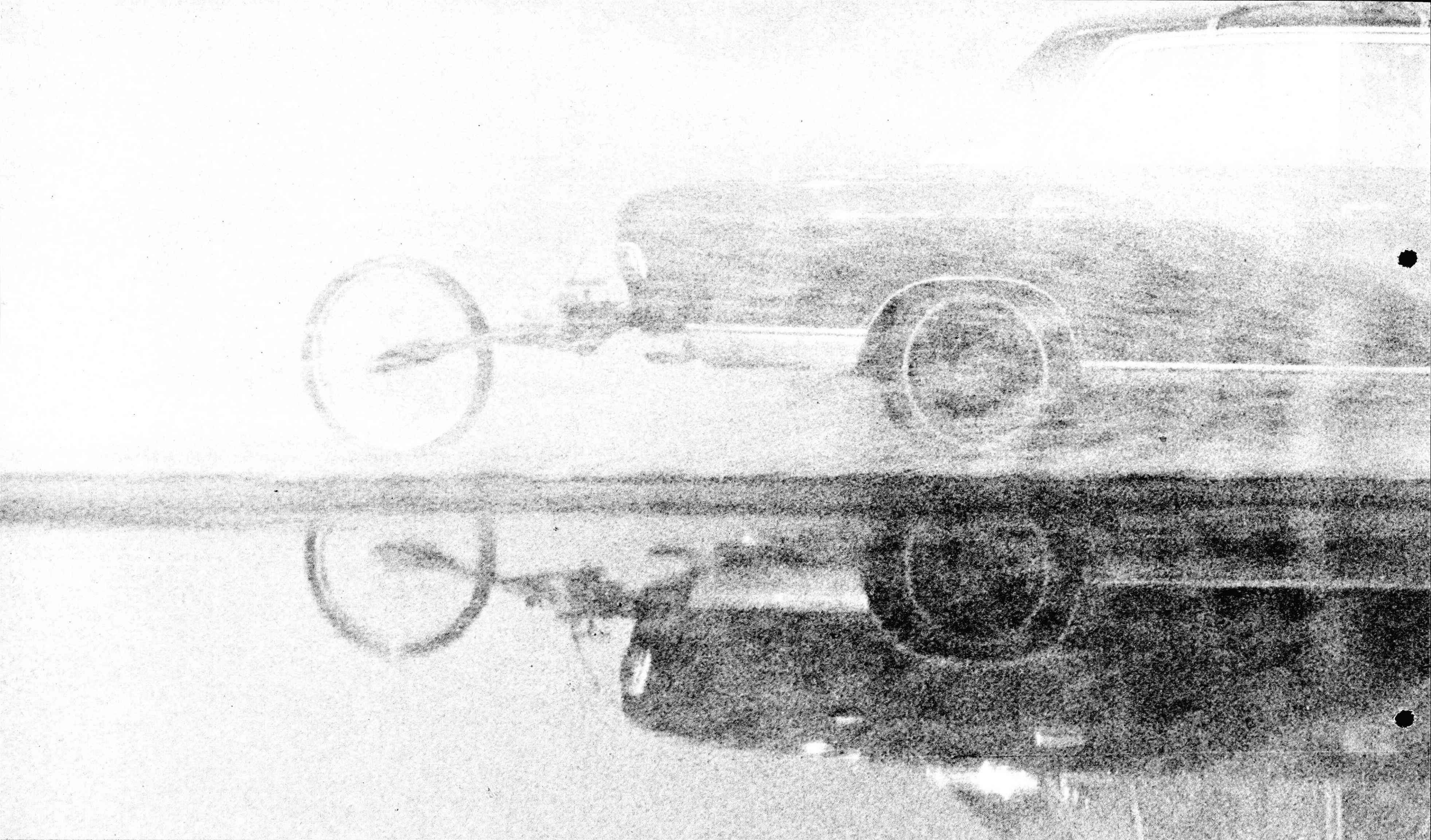
In the U.S., the "Clean Air Act Amendment" was enacted in December 1970 to restrict harmful substances in exhaust fumes as a measure to prevent air pollution. The act is generally called the "Muskie Act", named after Senator Edmund Muskie, who played a principal role in realizing it.

The Muskie Act restricts harmful substances in exhaust fumes as follows: The amount of CO and HC be reduced from 1975 model cars and NOx from 1976 model cars by 90 per cent of the levels which prevailed five years earlier. Moreover, the vehicles must still be able to meet this limit after traveling 50,000 miles.

In Japan, the Central Pollution Study Council has been studying antipollution restrictions to be enforced in this country. The council recently drafted a report on the limit, which was about the same level as that stipulated by the Muskie Act.



Left: Each maker uses bright young men to work on development of pollution free engines.



Both limits are very stringent. Automakers in various countries are now making efforts to restrict the amount of harmful substances emitted in exhaust fumes to levels below the fixed standard.



Recording instruments are attached to dummies.

Another problem is measures to prevent traffic accidents. As motor vehicles become more powerful, the scale of accidents has become bigger, with the number of deaths and serious injuries on the increase. To counter this, car makers are now placing great emphasis on "passenger protection".

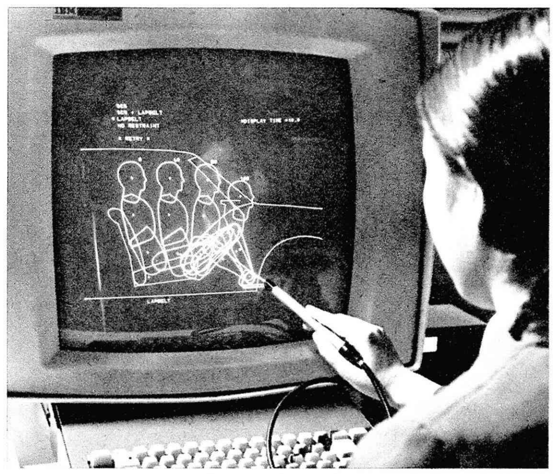
One evidence of this is the experimental safety vehicle (ESV) conceived by the U.S. Department of Transportation.

In America, the aim is the so-called "4,000-pound ESV car"—a four-door sedan weighing 4,000 pounds with a maximum overall length of 220 inches. Standard medium type U.S. cars weigh 4,000 pounds. Therefore, it was decided for the present to develop the ESV in the 4,000-pound class. Detailed specifications for the ESV were sent to Japan with a request that Japan draw up safety standards for "2,000-pound cars".

A memorandum signed between Japan and the U.S. on November 18, 1970 stipulated that safety vehicles be developed through international co-operation and that Japan undertake development of lightweight ESV.

The Japan Automobile Manufacture Association immediately started drafting specifications for Japan's version of the ESV and finalized them in April 1971. When the association invited auto makers to produce an ESV according to the specifications, Nissan Motor, Toyota Motor and Honda Motor announced that they were willing to undertake the project.

The particulars sent by the U.S. for the ESV



Safety of a driver is carefully studied.

are considerably stringent compared with cars now in use. For instance:

* The interior of the car should not dent more than three inches in a crash against a barrier at a speed of 50 miles per hour.

* The roof should be strong enough so that it will dent less than three inches when it overturns by itself, not in a collision.

Let us now see how the Japanese auto makers are tackling this project calling for such stringent conditions.

Pollution-Free Engine

Regarding measures to prevent emission of harmful substances, they can be divided broadly



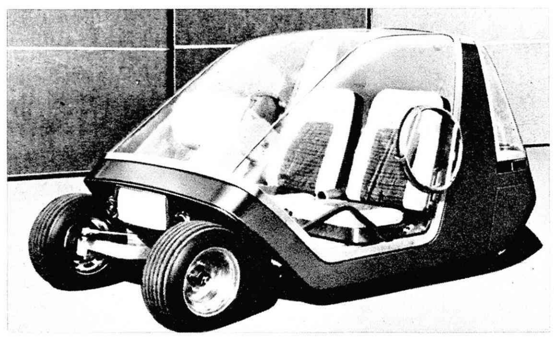
Brake test on wet road.

into three methods. (1) to remodel existing gasoline engines so that they will not emit harmful substances without attaching auxiliary devices to the engine, (2) to install a system to treat harmful substances between the exhaust port and muffler, and (3) to develop motive power systems other than gasoline engines. For instance, electric or turbine cars.

If (1) can be achieved, it naturally is the best method. But in Japan the only clean engine developed so far is Honda's CVCC (compound vortex controlled combustion) engine. Many of the Japanese makers are tackling (2) or a combination of (1) and (2) to meet the requirements of the Muskie Act by 1975. But scholars already have issued warnings that heavy metal used as catalyst will produce secondary pollution far more harmful than car exhaust pollution. That is, minute particles of heavy metal used as catalyst will be discharged into the air together with exhaust fumes. Once these particles enter the human body, they accumulate and cause harmful effects. This would be more serious than the "cadmium poisoning case".



Rigid exhaust test is conducted to meet standards of the Muskie Act.



Electric car BCX-II

The makers are also trial manufacturing electric cars (3) and are conducting various tests to perfect them. There are many difficulties, however, such as the maximum mileage on one charge being only 80 kilometers and it takes one night to recharge the batteries. The batteries are said to weigh far more than the gasoline engine and this causes performance to drop.

Now about the individual makers.

Nissan Motor Co., Ltd.

Nissan Motor developed its own rotary engine (RE) just before the opening of this year's Tokyo Motor Show. It was developed independently by Nissan, which purchased the basic RE patent from Audi NSU of West Germany.

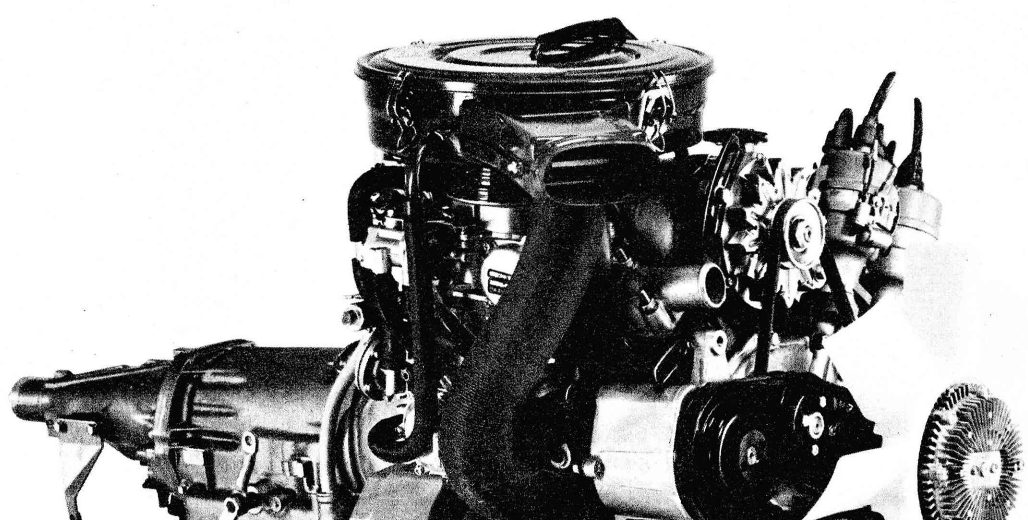
Nissan's rotary engine has two rotors and the single chamber displacement is 500 cc. It produces 100 horsepower, for a top speed of over 180 kilometers per hour. The company plans to market rotary engine cars in autumn next year.



Toyota Motor Co., Ltd.

Toyota Motor also is tackling the problem of pollution-free cars in earnest. Just recently, the company equipped all its passenger cars with a gasoline vaporization prevention device. However, the company has yet to develop pollution-free engines. At present, the company plans to gradually equip its cars with after-burners to reburn noncombusted exhaust fumes.

Regarding the Muskie Act to be enforced in 1975, Toyota intends to overcome the restrictions by equipping its cars with rotary engines purchased from Toyo Kogyo, combining the engine with its own exhaust gas treatment system.

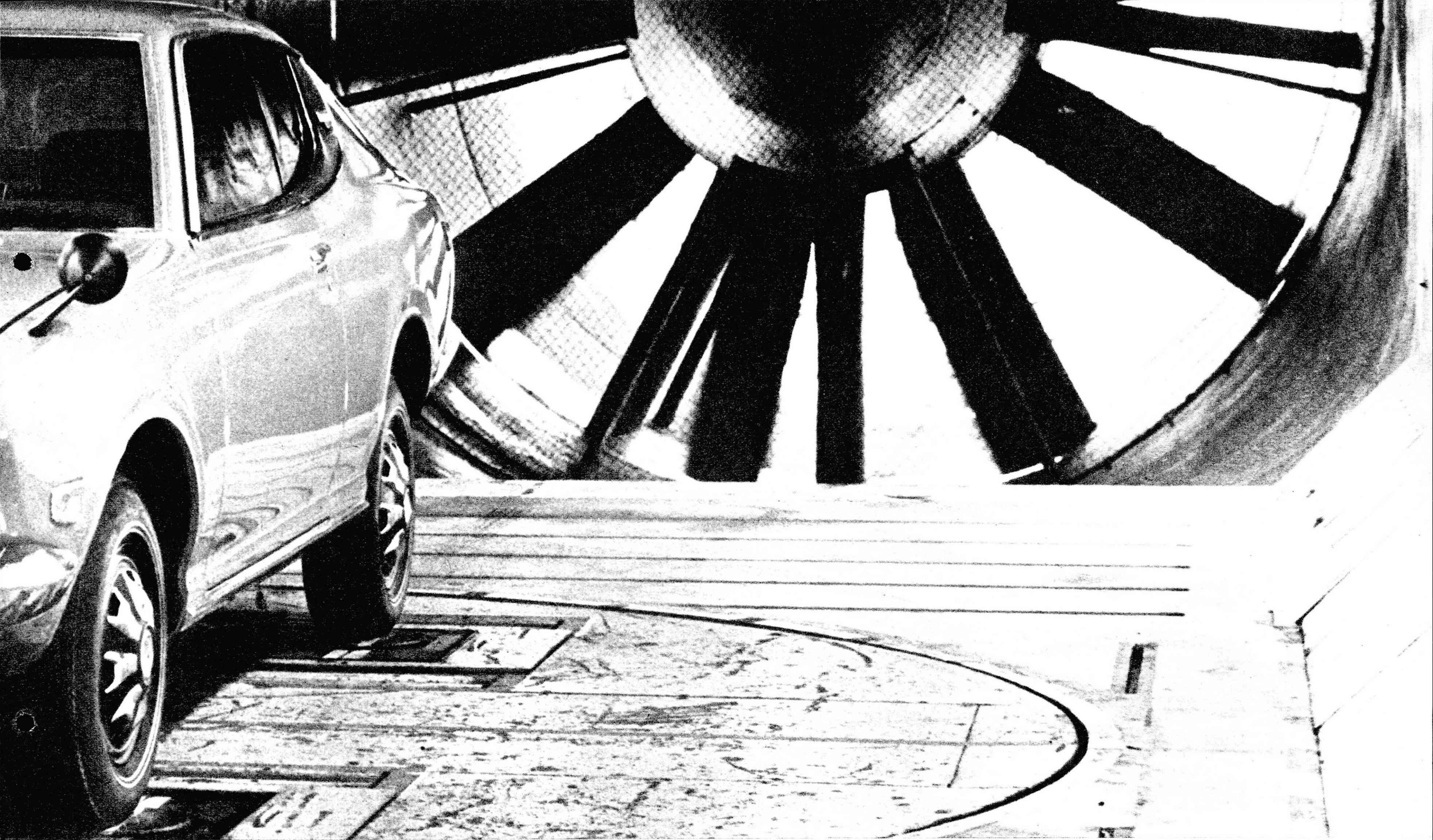


REAPS (rotary engine antipollution system) of Toyo Kogyo Co., Ltd.

Toyo Kogyo Co., Ltd.

Toyo Kogyo, better known as Mazda, naturally plans to pass the Muskie Act with its rotary engines. Whereas the crank shaft changes the reciprocating movement of the piston to a rotary movement in reciprocating engines, the rotary movement of the rotor itself is the rotation of the power axis. This is, it eliminates one step on changing the reciprocating movement to a rotary movement. It is a highly efficient engine in terms of driving power. The characteristic of the RE from the point of exhaust fumes is that the amount of NOx emitted is far lower than that of reciprocating engines. Therefore, research is now centered on reducing the amount of CO and HC.

Just recently, the company introduced a new Luce model equipped with an exhaust treatment system called REAPS (rotary engine antipollution system). This system is a general term for the combination RE and after-burner. The car was described in Japanese newspapers as the "first antipollution measure car".



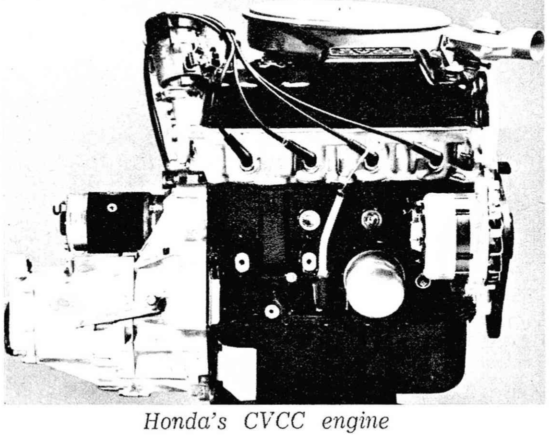
Wind tunnel experiment. Tests are repeated from all angles.

Mitsubishi Motor Co.

Mitsubishi Motor, which has a tieup with Chrysler Corporation of the U.S., is working on its own antipollution measures. This is represented by the Saturn engine with a built-in MCA (Mitsubishi Clean Air) system. It features improvement of the engine plus an exhaust treatment system. Having completed the 50,000-mile test run, the company has all but completed measures to meet the Muskie Act.

Honda Motor Co., Ltd.

Honda, famous the world over for its motorcycles, has successfully developed the CVCC engine. The special feature of this engine is that the problem of harmful exhaust fumes was solved by improving the engine itself. It does not require any exhaust treatment system outside the engine.



Honda's CVCC engine

The mixture ratio of air and gasoline is about 15:1 in ordinary reciprocating engines, but the ratio for the CVCC engine is fixed at about 20:1. Whereas the density of the gasoline vapor inside the cylinder of ordinary engines is more or less fixed, in the CVCC engine the density varies. By this method, the combustion efficiency has been improved and the company has succeeded in reducing harmful exhaust fumes. It can be called the pollution-free engine car.

This about covers the efforts of Japanese auto makers which especially drew our attention.

ESV (Experimental Safety Vehicle)

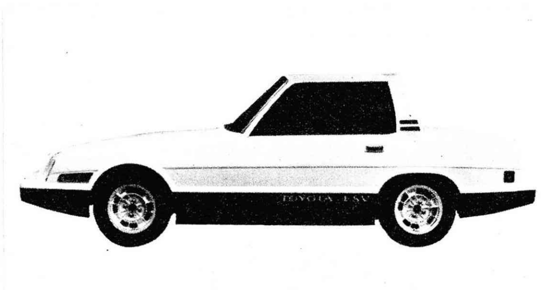
Nissan ESV



Nissan ESV

The improved version of the "216X", which was displayed at the Tokyo Motor Show last year, was exhibited as a prototype at the U.S. International Transportation Exposition (Transpo '72) held in Washington, D.C., in May this year. Since then a number of alterations have been made, such as equipping it with shock-absorbing bumpers, air bag and capsule type seats. On the roof is a periscope for a better rear view. This has three times as much range of view as ordinary rear-view mirrors.

Toyota ESV-2



Toyota ESV

The ESV-2 is an improved version of the Toyota ESV-1 exhibited at Transpo '72 along with the Nissan ESV. It has been made more functional and given a feeling of familiarity. It is said that the vehicle has nearly succeeded in achieving the required results in a head-on collision test at a speed of 50 mph. It is equipped with a gas bag system, two-point seat belts and energy-absorbing bumpers.

As mentioned above, conditions for manufacturing and operating automobiles have become considerably severe. However, since cars have become indispensable in our daily lives, both makers and users need to seriously consider the future course of the automobile.

THE 19th TOKYO MOTOR SHOW

The 19th Tokyo Motor Show, which featured the exhibits of 11 automobile manufacturers and of approximately 200 makers of automobile parts, attracted as many as 1,260,000 visitors during its two-week showing from October 23 to November 5 at the International Fair Ground in Harumi, Tokyo. The show was sponsored by the Japan Motor Industrial Federation.

The highlight of this year's show was, above all else, the displays related to pollution control. The makers competed in displaying the fruits of their research and development to show the progress they have made towards meeting the strict standards on exhaust fumes set by the Muskie Act of the U.S. and recommended by the Central Pollution Study Council of Japan.

Honda Motor Company revealed to the public for the first time the CVCC (compound vortex controlled combustion) engine while Toyo Kogyo displayed the REAPS (rotary engine anti-pollution system). Nissan Motor Company, Toyota Motor Company and Mitsubishi Motor Company displayed their own anti-pollution systems which were far more advanced than last year.

In the field of safety, an area which car makers are emphasizing as much as pollution control, Nissan and Toyota exhibited the ESV (experimental safety vehicle) which they had trial-manufactured to meet the U.S. safety standards.

Aside from exhibiting their own products independently, the automobile makers joined together to arrange a "Safety and Anti-pollution Measures Corner" as an expression of their progressive posture towards these two problems. Exhibits in this corner explained the nature of air pollution, the progress made in developing devices to make exhaust fumes more clean, the nature of car accidents and safety measures adopted to prevent such accidents.

The energetic growth of Japan's automobile industry has made Japan the second largest car producing country in the world next to the United States. The thrust of the industry's growth until now was "how speedy a car it can make, how large a volume of production it could achieve, how low it could keep down costs, and how much it could sell." But the industry has now been compelled to make a complete switch, because the demand today is for "low pollution, safe cars."

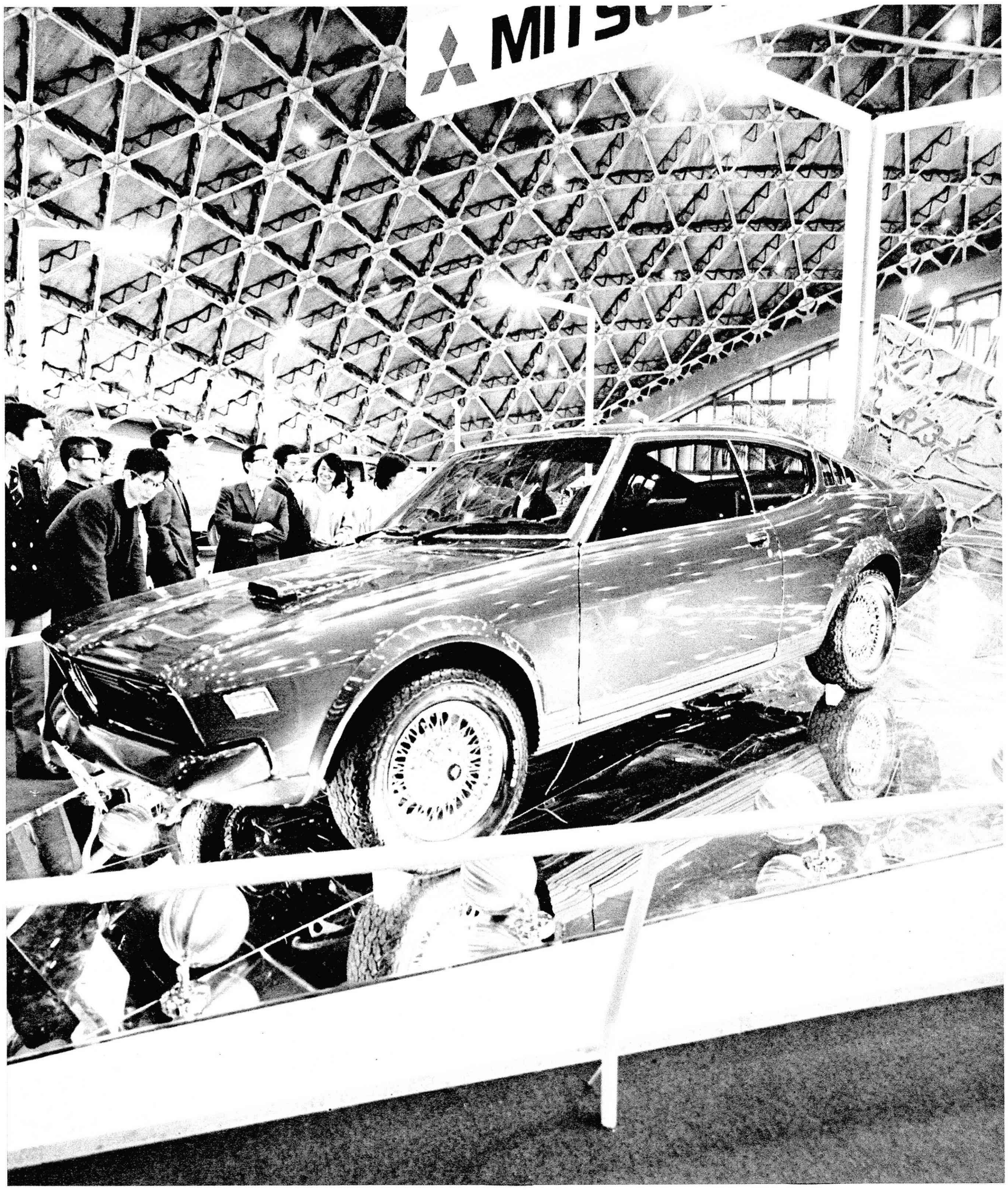
Reflecting this change in the situation, the annual Tokyo Motor Show, too, has been changing in nature since a few years ago. The show is no longer a "colorful event to introduce new models" but an "event to show to car users and to the general public the efforts being made by car manufacturers to fulfill their social responsibilities." This year's show revealed this tendency most conspicuously.



Photographs by NOBUAKI FUKUI

COMPETITION CENTERS ON SAFETY AND POLLUTION CONTROL





Left: Attracting the attention of visitors is this low-pollution CVCC engine developed by Honda Motor Co. Honda is confident that this low-pollution engine will meet the rigorous exhaust fume restrictions of the Muskie Act. Above: A new car displayed by Mitsubishi Motor Co. Despite the emphasis on safety and pollution control, there is no change in the fact that the motor show is still the best opportunity for car makers to sell their products.



Color page: A view of the 19th Tokyo Motor Show. Displays have been simplified so that the visitors can see the cars in a more luxurious manner. Right: Motorcycles exhibited by Honda Motor Co. Below: Toyota Motor Co.'s RV-2.




新聞雑誌コーナー
2F
ニッサンスポーツ相談所



THE YOUNG AND

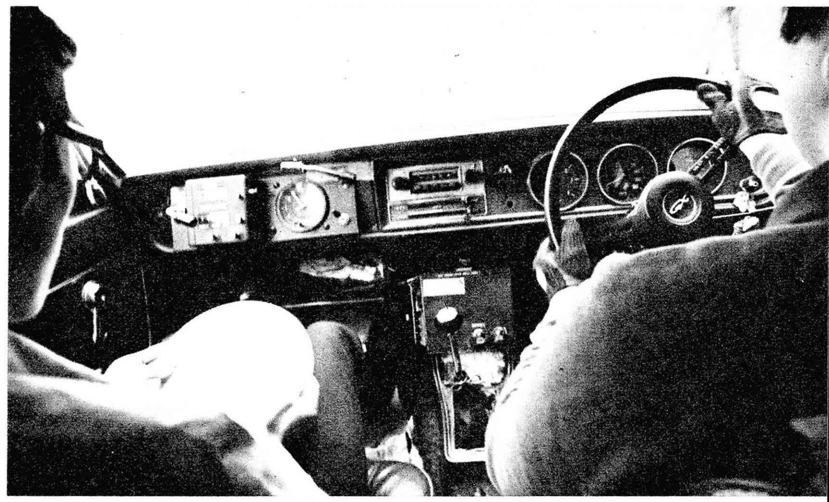


THE RALLY

Photographs by NOBUAKI FUKUI







In Japan, the rally is becoming popular year by year, and the rally fever is penetrating deep among the young people. The Rac-s club introduced here consists of a group of young people who have become captives of this rally fever.





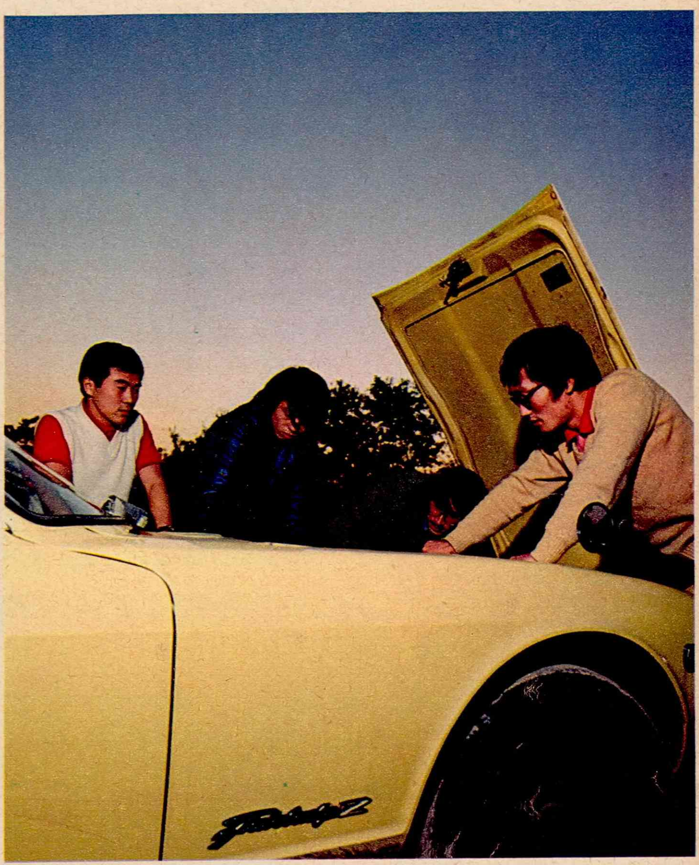




Right: Japanese cars have scored successes in rallies held overseas. This Datsun 240Z is a typical high-speed Japanese car. Far Right: Rac-s members use their holidays to conduct training on mountainous roads in the suburbs. The members criticize each other's techniques, and sometimes they obtain coaching from professional rallyists.



Left: A mud-splattered rally car, with the sponsor's stickers plastered all over the body, speeds on. They travel at unbelievable speeds over mountain roads full of bends. A slight miscalculation of the steering wheel can cause a big accident. Below: Because the rally is a fight against time and speed, the cause of machine trouble must be determined quickly and repaired without loss of time.





MEETING A RIGOROUS CHALLENGE

The motor car rally is a microcosm of life. The rally is a struggle against speed. It is a struggle against bad roads, a struggle against time, and a struggle against oneself.

The motor car is an indispensable and important means of transportation in modern society. But to the young people of today, it is more than just that. To them, the driving of a car is a sport which is full of adventure and thrills.

The rally is not the only automobile sports. There is the auto race, the gymkhana and others. But the rally is popular among a great many youths because it can be enjoyed fully by making just a few adjustments to the ordinary motor car.

The young man who successfully negotiates a rally course under rigorous conditions becomes at once a captive of this sport.

The Rac-s is a private rally club with more than 100 members. The members get together for a meeting every Monday and exchange information or carry out training to improve their skill. Because they love the rally more than anything else, the members often stay on even after the meeting has formally ended and continue discussing things until 1.00 or 2.00 a.m.

In order to test their youthful ability, they take up the challenge of ever more difficult rallies. And with each success, they mature into better drivers and better individuals.









There are many factors which make the rally so popular among youth. The biggest factor probably is the complex nature of the rally. For instance, the rally demands a great variety of driving techniques. In racing, the driver has to master only the technique of driving on a paved road, but in the rally, the driver has to know the technique of travelling not only on paved road but also on gravel, muddy, and snow-covered roads. The appeal of participating in a rally lies in this point of developing the ability to adjust one's technique to meet any road condition.

Rallies conducted in Europe, Africa and Australia are endurance events in which a fast speed is specified. In contrast, most of the rallies in Japan involve completing the course as closely as possible to the designated standard. It is, thus, a test in accuracy. In such a rally, the navigator's ability to make calculations becomes almost as important as the driving technique, and victory or defeat will be determined by the co-ordination between the driver and the navigator.

It is for this reason that the Rac-s club places emphasis not only on improving the driving technique but also on raising the ability of the navigator and on fostering mutual friendship. In summer, the members of the club board together for training. This communal living is designed to promote mutual understanding. The friendship thus cultivated was manifested thoroughly in the Tour de Nippon Crisantemo '72, the biggest rally event in Japan.

This rally, held over three days, consisted of travelling about 1,000 kilometers over mountain roads. The participants numbered 64, all of whom were first-class rallyists who passed the standard set by the sponsors. Three Rac-s members qualified to participate. They were assisted by navigators who were thoroughly familiar with each other. The teamwork of the drivers and the navigators and the moral support of all the members of the club helped the three Rac-s teams to complete the rally successfully with excellent records.

The young members of Rac-s enjoy the thrills of car sports, learn its difficulties, and learn to appreciate the value of friendship by participating in rallies.

The traffic situation in Japan is getting worse day by day, and it is not possible to conduct a big rally such as in Africa and Europe. Even so, four or five rallies are taking place every week-end somewhere in Japan.

The publications of the Japan Automobile Federation (JAF) and the Motor magazine always carry articles on rallies, showing that the popularity of the rally is steadily mounting.

The rally has already gained an established position among car sports. But in order to develop it into a sport with higher ideals, it will be necessary for organizations like the Rac-s club to devote their efforts into making society appreciate the merits of the rally.

Above: Regular meetings of the club are held each week in a snack bar in the Yoyogi district of Tokyo. The conversation is congenial, but members do not hesitate to make trenchant remarks in order to improve their techniques.

Left: Their cars are modified for rally use. The tires are made specially for rally use; the suspension is fortified; and the engine is souped up for more horsepower. After a car has completed a rally run, it becomes loose all over.

THE ICICLED TREES



OF MT. ZAO



Photos by SADAO ICHIYANAGI

Only on Mt. Zao can skiers enjoy the thrill of sliding down a course through an avenue of icicled trees.



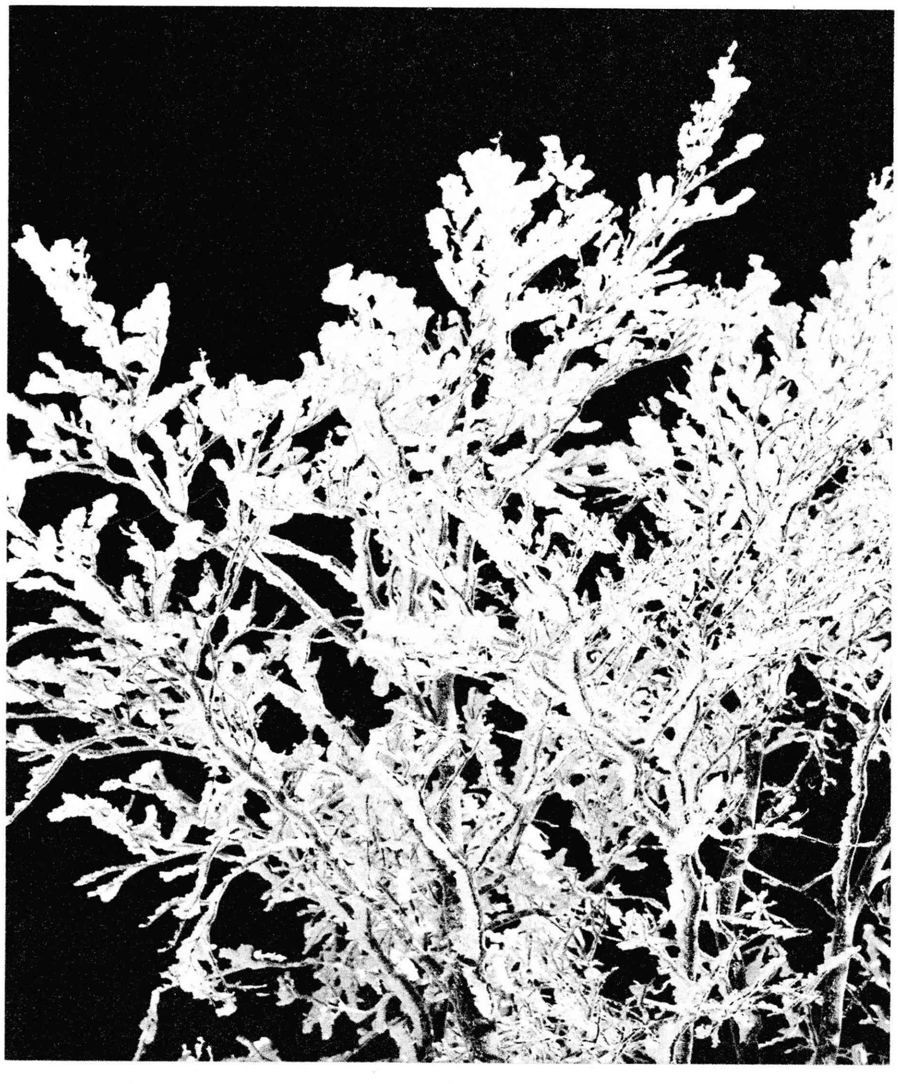
The greatest attraction of Mt. Zao, the largest and most popular skiing ground in Japan, is its icicled trees.

The highest peak of Mt. Zao, the Kumano-dake, is 1,841 meters above sea level. The belt between 1,400 and 1,700 meters above sea level is covered with a forest of needle-leafed Aomori whit fir. From mid-January to mid-March, moisture-laden air from the Japan Sea blows against this forest and freezes on the fir needles, creating the breath-taking patterns shown in the photo.

Icicled trees can be seen on other mountains, too. But because of optimum geographical and meteorological conditions, the icicled trees on Mt. Zao have a beauty that is special.

Mt. Zao is five and a half hours from Tokyo (4½ hours by limited express train from Tokyo to Yamagata and 1 hour by bus from Yamagata to Mt. Zao). Centered around Zao Spa, there are Japanese-style inns, western-style hotels and lodges which have a combined capacity to accommodate 8,000 people.

The jumping grounds which are full of variety are linked by three ropeways and 21 lifts. Because the ropeways take visitors to the belt of icicled trees, Mt. Zao in recent years have been attracting not only skiers but also ordinary sightseers.



·UKIYOE MASTERPIECES

Ukiyoe Museum Born in Tokyo

Ukiyoe, born among the masses of Edo (now Tokyo), has endeared itself to the people of the world because of its unique beauty, marked by bold composition, gorgeous colors and subjects full of human touch. Recently, the Riccar Art Museum exclusively devoted to preserving and displaying ukiyoe was opened at Ginza, a fashionable shopping center of Tokyo. Out of more than 5,000 items kept at the museum, some of the finest masterpieces are introduced here.



"Beauty of Kyoto" Kaigetsudo Dohan



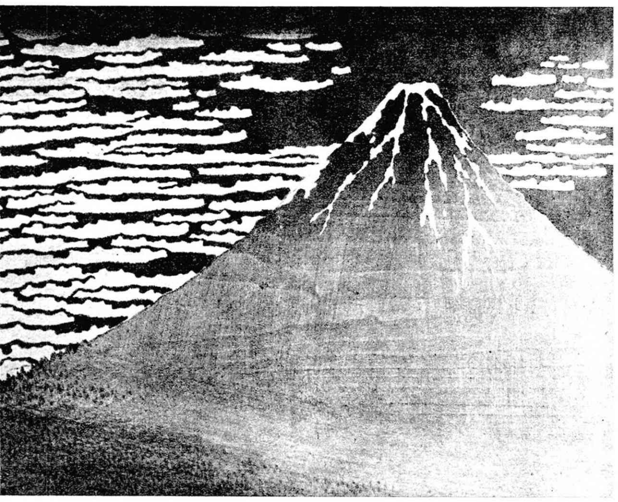
"Twilight Glow of a Japanese Lantern" *Suzuki Harunobu*



"Cooling at Okawa Riverside" Torii Kiyonaga

History of Ukiyoe and Master Artists

Ukiyoe is the name of pictures depicting the customs and life of the general public and landscapes, which were drawn mainly in Edo (now Tokyo) from the 17th to the 19th century. By style, they are divided into brush painting and woodblock print. But the latter forms the "main stream" of ukiyoe. Generally, therefore, the mention of ukiyoe reminds one of woodblock prints.



"36 Views of Mt. Fuji—Clear Sky and Southerly Breeze" Katsushika Hokusai

Early Ukiyoe

In the 16th century, Japan was constantly harried by a series of civil wars. In those days, court nobles and other privileged classes and part of the intelligentsia, until then in power, finally went under. Instead, the newly rising warriors—with armed strength became the new ruling class. In 1603, Tokugawa Ieyasu, who had successfully unified the divided country, chose Edo as the seat of government, and this opened the Edo Period.

It was merchants that adroitly adjusted to such fast changing times and steadily gained in social stature while amassing wealth. With the rise of merchants, the existence of the masses, until then socially ignored, came to attract attention in all aspects of society.

A major characteristic of Japanese culture in the latter half of the 16th century and the Edo Period was that these merchants and the masses played an active part in the nation's cultural development. As a consequence, a deeply plebeian culture—completely free, very human and closely related to the daily life of the masses—came into being in place of a patrician, religious culture, which had prevailed in Japan until then. In the field of painting as well, many artists came to choose as their themes the life and customs of the masses, sensational social incidents, traditional events, scenic spots, kabuki and other theatrical entertainments, life in the gay quarters, beautiful women, etc.

These newly rising genre pictures combined with the then developing woodblock printing, leading to the active publication of illustrated books. And the massive publication of genre pictures through woodblock printing formed a foundation for the development of ukiyoe.

Up to around 1660, genre pictures were for the most part painted with brush. With the advent of the 1670s, however, Hishikawa Moronobu published woodblock prints depicting women, giving birth to woodcut ukiyoe. For two centuries and a half after that, the woodcut ukiyoe prospered in Edo. But its history may be roughly divided into three periods—namely, the early period from 1660 to 1764, the peak period from 1765 to 1800 and the latter period from 1801 to 1867.

Woodcut ukiyoe of the early period consisted of primitive monochrome prints in Indian ink known as *sumizurie*. Moronobu's first works were also such monochrome prints. *Sumizurie,* marked by lines peculiar to woodblock printing and a fresh sense of beauty created by simple, clear-cut black and white designs, made it possible to mass-produce genre pictures. Yet they were no match for brush paintings freely using a rich variety of colors. In the 1700s, therefore, a new method was devised in an effort to approach the multi-colored beauty of brush paintings. Under this method, the *sumizurie* technique was used only to print outlines, and woodblock prints thus made were then colored with brush. (The cover picture of this issue is a work of Ishikawa Toyonobu, considered a masterpiece of brush-and-woodcut ukiyoe of this type.) With the advent of the 1740s, woodblock printing techniques made further progress, producing *benizurie*, incipient multi-colored woodblock prints. This method used two woodcuts—one colored with red ink and the other with green ink—besides an Indian ink woodcut to print one picture. This laid the groundwork for the evolution of full-fledged multi-colored woodblock prints.

Representative ukiyoe artists in the early period included, besides Hishikawa Moronobu and Ishikawa Toyonobu, Sugimura Jihei, Kaigetsudo Dohan (see Page 35), Torii Kiyonobu, Torii Kiyomasu and Okumura Masanobu.

These Ukiyoe artists, while striving to improve the woodblock printing techniques, published many works energetically with the support of the general public, choosing such themes as women's life, beautiful women, gay quarters, kabuki and scenic spots. From their works, we can vividly feel the Edo people's bright outlook on life stemming from the acceptance of the reality.

Birth of Nishikie

In 1765, the technique of *nishikie,* multi-colored woodblock print—so called because of its beauty comparable to that of *nishiki* (brocade)—was established through the efforts of Suzuki Harunobu. This represented a color revolution in woodblock printing, and enabled Ukiyoe artists to create works no inferior to brush painting in color and moreover, boasting a unique style of beauty. In consequence, Ukiyoe finally entered the peak period.

Now let us take a look at how woodcut ukiyoe was made. The production process of ukiyoe was marked by a complete division of labor unlike the Western woodblock printing method whereby an artist works out a design, engraves a wooden block and then does the printing, all single-handedly. First, *hanmoto* (publisher) maps out a plan for publication and asks *eshi* (ukiyoe painter) to draw *hanshita-e* (original picture for engraving wood block and not for appreciation as independent picture). Then *horishi* (engraver) carves wood blocks on the basis of the *hanshita-e* (usually 10 blocks for as many colors—the standard number of colors for *nishikie)* and hands them to *surishi* (printer). This man does the printing in the presence of *eshi,* using colors under the direct instructions of *eshi.* Ukiyoe thus produced is published by *hanmoto* (publisher). *Eshi* (painter) draws only the original picture and does not do the engraving and printing.

Many of the ukiyoe artists in the early period, dissatisfied with the still primitive woodblock printing techniques, used to publish brush paintings besides drawing pictures for engraving wood block. With the birth of *nishikie,* however, they devoted full energies to woodblock printing, creating a superb woodcut art without parallel in the world.

After Harunobu won an enthusiastic acclaim among the public with his gorgeous *nishikie* color prints portraying beautiful women, ukiyoe entered a golden age lasting until around 1800, turning out such master artists as Torii Kiyonaga, Kitagawa Utamaro and Toshusai Sharaku, all noted for masterpieces depicting beauties and actors.

Harunobu's pictures of beauties, full of pathetic lyricism, took up the daily life of common women as their themes (Page 36 and 44), while Kiyonaga preferred to portray imposing women of healthy beauty with free, flowing lines (Page 37). By contrast, Utamaro's works featured a bold composition with women's faces or busts virtually filling them (Page 43) unlike Kiyonaga's full-length portraits. Utamaro thus emphasized the beauty of women's faces instead of the beauty of their full-length figure and dress. In pursuit of ideal female beauty, he vividly depicted women's coiffure, and fair and tender skin.



A printer demonstrates his skill at the Riccar Art Museum in Ginza, Tokyo.

Meanwhile, portraits of actors formed another major category of ukiyoe, and many artists specializing in this field appeared from the early period. But Sharaku came up with novel works diametrically different from the portrait pattern observed until then. Accurately grasping subtle changes in actors' facial expression and the characteristics of their faces, he depicted them in a uniquely exaggerated style (Page 42). Other notable ukiyoe artists of this period included Kubo Shunman and Utagawa Toyokuni (Page 45).



"Young Dandy and a Girl" Hishikawa Moronobu

Hokusai and Hiroshige

Active publication of ukiyoe portraying beauties and actors continued into the 19th century. But they were no longer marked by such high artistry as seen in the previous period. Moreover, the taste of the general public also underwent a change, and the style of ukiyoe started to change rapidly. Meanwhile, in the sphere of landscape painting engaging little attention until then, two great masters emerged—that is, Katsushika Hokusai and Ando Hiroshige. Their excellent works caused the masses to pay renewed attention to landscape paintings, and the two masters and their followers turned out pictures of various places of scenic and historic interest in Edo and other parts of the country in rapid succession. Hokusai depicted the beauty of nature in Japan with incisive compositions (Page 38), while Hiroshige portrayed landscapes familiar to the people at large in a lyrical style, on the basis of his rich experience in life (Page 40).

The Meiji Restoration in 1868 wrote a finis to the Edo Period, plunging Japan into an age of rapid modernization. In this process, the social system of the Edo Period was thoroughly reformed from the very root, cutting the ground from under ukiyoe, which had been produced over two centuries and a half for the general populace with their daily life, customs, taste, scenic spots, etc. as principal themes. Consequently, ukiyoe gradually faded out.

Toward the mid-19th century, ukiyoe was introduced into Europe, having great effects on impressionist painters in that region. The strong appeal of ukiyoe pictures due to their unbalanced composition unthinkable by the esthetic yardstick of the West, the unique use of colors different from oil painting, lines peculiar to woodblock printing, etc. gave a fresh impression to such master artists as Gogh, Gauguin, Cezanne, Degas, Mannet and Monet. Gogh's copy in oils of Hiroshige's ukiyoe still remains to this day.

Riccar Art Museum

Recently, the Riccar Art Museum, devoted exclusively to ukiyoe, was opened at Ginza, Tokyo, with the Hiraki Collection, one of the world's finest collections of ukiyoe in both quality and quantity, as its core. (The Hiraki Collection was built up by the late Shinji Hiraki, former board chairman of the Riccar Sewing Machine Co.) Of more than 5,000 items in the collection, 11 have been designated as "important cultural properties" and 238 as "important works of art" by the Government on account of their high academic and artistic values. The museum also features a systematic, chronological display of ukiyoe masterpieces vividly showing the history of this uniquê art from its origin to the latter period.

This is the first museum of its kind open to the public at all times. Therefore, it is enthusiastically welcomed by art lovers and expected to contribute largely to the study and appreciation of ukiyoe.



"Maikono-hama Beach in the Harima District" Ando Hiroshige



"Five Cranes on the Beach" Kubo Shunman



"Segawa Kikunojo III as Oshizu, Wife of Tanabe Bunzo" Toshusai Sharaku



"Five-Syllable Chinese Poems—the Geisha Kamekichi" Kitagawa Utamaro



"Weaving" Suzuki Harunobu



"Portraits of Actors on the Stage—Ichikawa Komazo" Utagawa Toyokuni

TRADITION OF UKIYOE WOODBLOCK PRINTS STILL ALIVE TODAY

Photographs by MICHIO NOGUCHI





The production of ukiyoe woodblock prints is distinctive in that it is produced by division of labor. The three stages involved—drawing of the original picture, engraving, and printing—are undertaken by different persons.

Ukiyoe artists like Utamaro and Hiroshige drew the original pictures for woodblock prints, on the basis of which ukiyoe engravers cut woodblocks. Ukiyoe printers used the woodblocks thus engraved to make prints, applying colors according to the instructions of the ukiyoe artists. Therefore, ukiyoe artists neither engraved woodblocks nor printed. However, it was only the ukiyoe artist who received credit for the work. Therefore, both engravers and printers were unappreciated back-stage hands.

Yet, whatever excellent idea an ukiyoe artist might have had, it would have never taken form without the cooperation of engravers and ukiyoe printers. Without close cooperation among the three, no masterpiece could have been produced.

Since the engravers needed only to devote themselves entirely to engraving and printers similarly to printing, they made great advances in their

Continued on page 48

Above & Right: Kenji Okura at work, engraving a Utamaro beauty. Beautiful lines flow out of the engraving knife, giving shape to a beautiful woman created by Utamaro. The most difficult part is the face. Okura says he holds his breath when he engraves fine details. Cherry wood is the most common material for ukiyoe woodblocks. Patience and power of concentration are needed to succeed as an engraver.



Continued from page 46
techniques. They were able to achieve magnificent color expressions by printings repeated more than a dozen times, a sort of multi-color printing process. The printing technique was so highly refined that each strand of hair along the forehead was clearly defined.

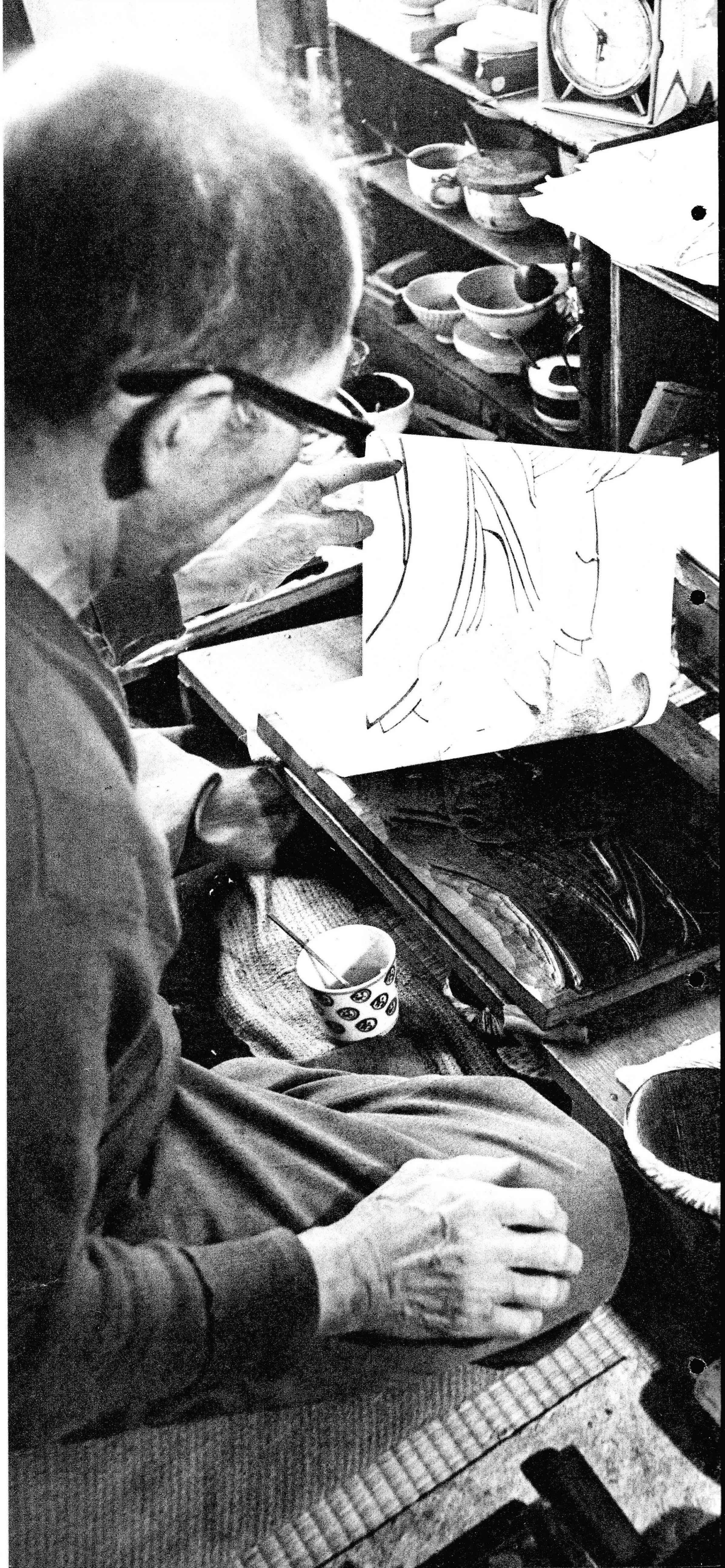
The ukiyoe woodblock print is an art which the ordinary people of Edo (present Tokyo) created and developed from the 17th Century through the 19th Century. The art of ukiyoe, however, declined together with the erosion of the popular society of Edo at the time of the Meiji Restoration of 1868 when Japan took its first step towards modernization. The technique of woodblock printing, which was refined to a degree unparalleled in the world, has been handed down to the present day, although just barely.

Both ukiyoe engraver Kenji Okura, 52, and printer Katsumaro Murata, 67, introduced here are the top artists in their respective fields today. Both devoted themselves primarily to the reproduction of ukiyoe masterpieces.

Okura, born into a family which has been ukiyoe engraver for generations, began to learn the technique of engraving from his father when he was 16 years old. Putting his cutter aside for a moment, Okura told the interviewer: "The higher the skill of the ukiyoe engraver, the more alive become the lines. But there is a fear that the flavor of the original painting might get lost. In the opposite case of an engraver of less advanced skill, his engraving is faithful to the original but his lines lack life. Unless one has thoroughly absorbed the real spirit of the original ukiyoe painting, one cannot engrave fine blocks."

The work of an ukiyoe printer, which appears to be very simple to the novice, requires many years of hard training. Murata, who began learning the art of ukiyoe printing also at the age of 16, told the interviewer while continuing to print a picture of a Utamaro beauty: "This is a woman's face, so it must look alive. Reproduction of the softness, youthfulness and coquettish beauty of this woman cannot be achieved merely by rubbing with all one's strength. There is no textbook on ukiyoe printing technique. We have to acquire the technique by ourselves by repeated trial and error and by devising new techniques from time to time. I sometimes reproduce modern paintings, but the enjoyment I get from printing ukiyoe is superb."

Both Okura and Murata say that the more they engrave and print, the greater becomes their appreciation of the charm of the original pictures painted by such famous Edo Period (1603-1867) ukiyoe artists as Utamaro, Sharaku, Hokusai and Hiroshige. Boundless attachment to ukiyoe is the very source of the inspiration which helped both Okura and Murata master the refined techniques of ukiyoe.



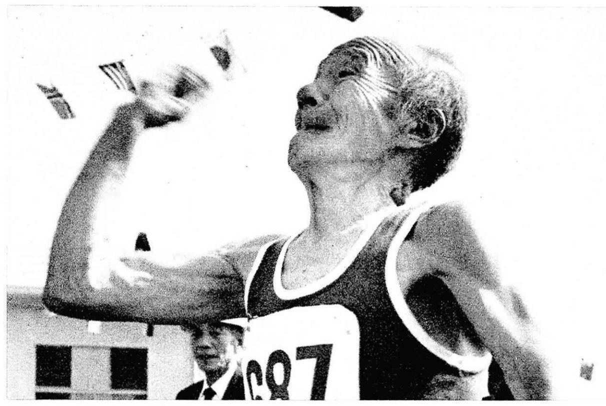




Left: Katsumaro Murata, the first-class ukiyoe printer, at work. Ukiyoe prints usually have 12 colors. This means that each picture must be printed 12 times. Murata prints 100 pictures a week. It is really time-consuming work. Above: Four ukiyoe printers are working at the Adachi Institute of Woodcut Prints. Murata is seated at the farthest end. Printing starts with the outline in black ink.

Hooray! Old Chap!

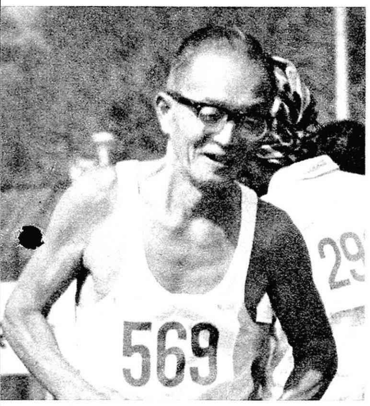
3rd Turtlympic Held

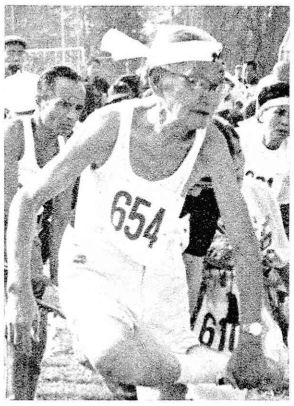
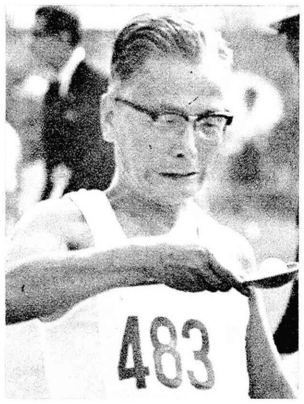


Photographs by NOBUAKI FUKUI

10,000-meter road race. Daily training stood them in good stead and all completed the race without mishap.




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An annual athletic meet of "young" old people who claim "sixty-year-olds are just youths" was held at the Kosei Nenkin Sports Center in Setagaya, Tokyo, on October 8.

This meet, dubbed Turtlympic (coined word combining turtle, a symbol of longevity in Japan, and the Olympics), is aimed primarily at enjoying sports rather than showing off agility of the participants.

Of Japan's population of 100 million, the number of those aged 60 or more has now reached 11 million (as of 1971), rendering it more and more imperative to improve welfare policies for old people. Turtlympic, sponsored by the Tokyo Kosei Nenkin Hall, derives from the belief that if society wants to benefit from the rich experiences of the elderly, it should help keep them in good health through sports. About 1,000 old people took part in this year's Turtlympic from all parts of the country, and as many as 30 of them were aged 80 or more, the oldest man being 87. The number of participants has been increasing year after year, and this year, moreover, an American, Mr. Way, took part, adding an international touch to Turtlympic.

The athletic meet comprises track and field events (60, 3,500 and 10,000-meter run, spoon race, relay with grandchildren, etc.), tennis, and archery, both Japanese and Western. All participants are required to undergo a strict physical examination beforehand, including the measurement of stature, weight, the chest, blood pressure and breathing capacity, and urine test, and only those who have obtained the doctor's clearance are allowed to take part.

This year, 800 persons participated in track and field events, 80 in tennis, 50 in Western archery and 100 in Japanese archery. All of them competed with no less vigor and vitality than those of the youth.

A total of 178 persons took part in the 10,000-meter marathon, a highlight of the track and field division, including those aged less than 60 as this event was open also to persons below the minimum age limit of 60. Among them were a 65-year-old woman and 21 men aged 70 or more. In the age bracket of 75 or older, Mr. Kashiwagi placed first by clocking 51 minutes 28 seconds. Mrs. Hatano, the only woman in this bracket, also turned in a wonderful performance with a time of 60 minutes 30 seconds. Their sure gait was obviously the fruit of their daily practice in preparation for the marathon.

Turtlympic serves to impress the elderly, who tend to remain indoors, with the pleasure of outdoor sports. Though they cannot run as fast as young people, they can physically feel the delight of sports totally different from those sports which are mainly intended to be seen by others. Their beaming faces eloquently show they are deriving great vitality from sports in their daily life.

The best thing about Turtlympic is that all persons—both participants, including former Olympic athletes, and officials—regard sports as their lifetime friend and are eager to cooperate in promoting sports among the elderly.

Some cynically describe the sports meet as a gathering of obstinate old people ignoring their advanced ages. Be that as it may, old sportsmen enjoyed a day of sports in balmy autumnal weather.



Right: 60-meter spoon race. The contestants balance a ball in a big spoon as they race towards the goal line. It is difficult to run fast without dropping the ball. They run at their own pace.



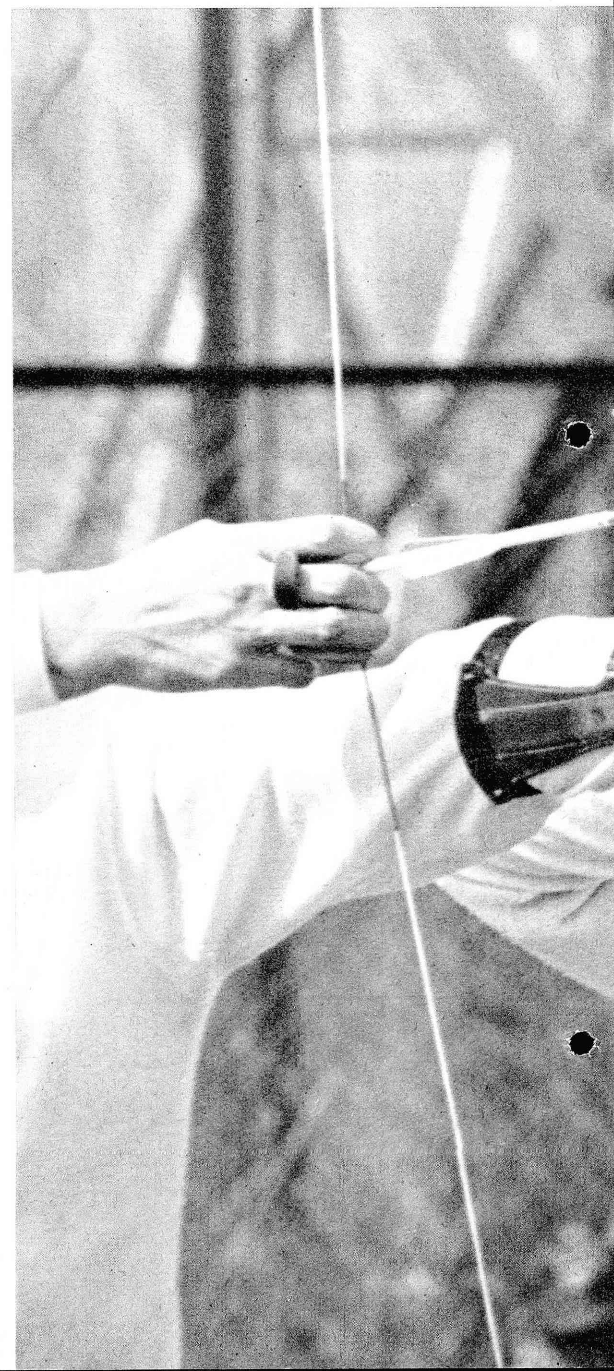
Far Left: Each has his own individual starting pose, staring at the goal 60-meter away. Left: Relay race with grandchildren. The motive for the aged to take up sports may lie in the desire for companionship with their grandchildren. The result of games is a secondary matter.





Above: In archery, one of the ancient martial arts of Javan, oldsters who are still active as instructors participated.







Left: Oldsters enjoy folk dancing after the competition. On this day, they tasted fully the pleasure of participating in sports. Below: Archery lately is very popular even among the aged.



NORIKO OGOSHI-HOSTESS OF TOKYO METROPOLIS





Tokyo has a new hostess. She is Miss Noriko Ogoshi, 21, a fine arts university student specializing in textile arts. Her title is Miss Tokyo.

Miss Tokyo is selected annually in an open contest from among girls, aged between 17 and 25, living in Tokyo. Because Miss Tokyo has to act as the official hostess of the capital of Japan on behalf of its 11,000,000 citizens, intellectual beauty, good manners and linguistic ability are important factors in her selection.

Miss Ogoshi, who is a junior at the Women's College of Fine Arts, entered the Miss Tokyo contest held toward the end of last September, because she was attracted by the prize of an overseas trip. In November she went to New York, London, Paris and other major cities of Europe and the U.S. to deliver Tokyo Governor Ryokichi Minobe's messages to the mayors of these big cities.

Wearing beautiful kimono, she is fulfilling her important role as Tokyo's hostess at receptions given on the occasions of international conferences held in Tokyo.

Textile arts is not only her major at school but her hobby as well. Textile arts is painstaking work requiring patience. Miss Ogoshi designs fabrics, spins threads, dyes, and weaves with a hand-loom. She often stays at the university workshop until after 9 p.m., operating a hand-loom.

"The art of weaving takes time and labor because I have to do everything from the very beginning to the end with my own hands," Miss Ogoshi explained. "But I think nobody can understand how happy and satisfied I am when textile of my own design takes shape. I like *kasuri* (cloth with splashed patterns) and other fabrics native to Japan. I am very happy to be selected as Miss Tokyo because I can have rich experiences. But I feel sorry that the hours I can spend at the loom have decreased." She sounded as if textile weaving were her lover.

Photographs by MICHIO NOGUCHI



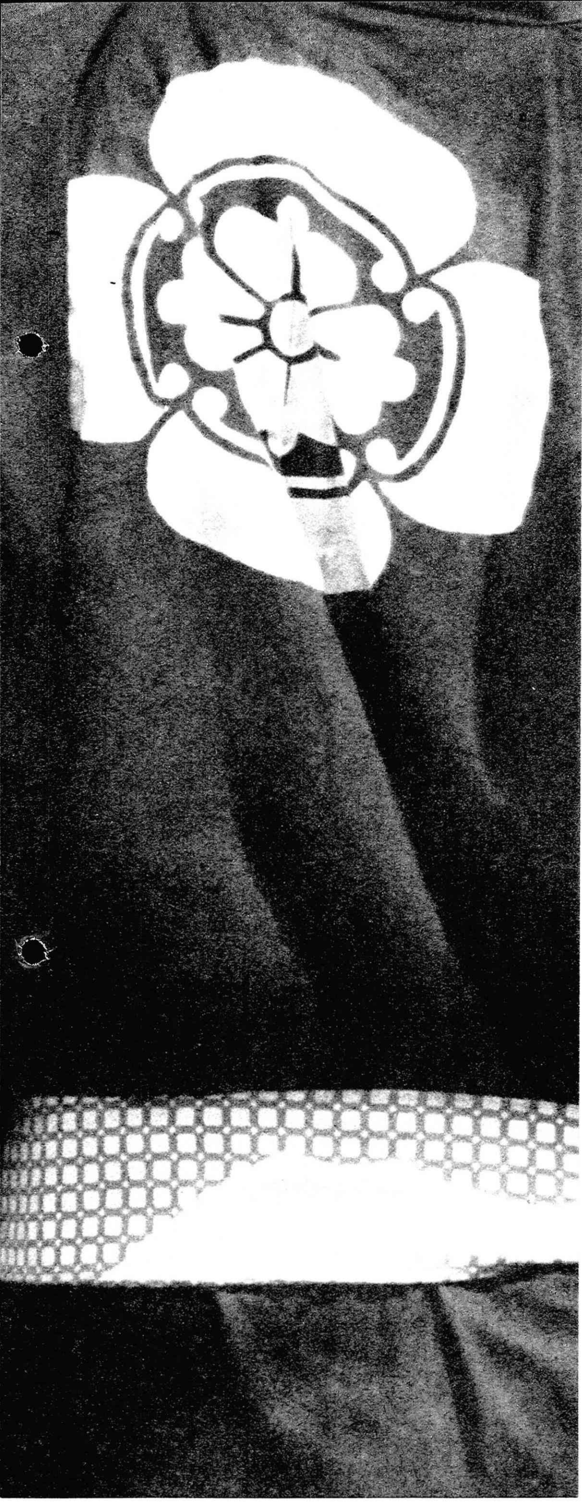


Left: Miss Ogoshi sits at a hand-loom in the workshop of the Women's College of Fine Arts. She finds the hours before the loom most satisfying and fulfilling. Above: Miss Ogoshi stands 165 centimeters and weighs 50 kilograms.





Above: Crowned Miss Tokyo at the Miss Tokyo 1972 Contest held in Tokyo's Hibiya Public Hall on September 30, Miss Noriko Ogoshi is congratulated by Tokyo Governor Ryokichi Minobe and receives the blessings of Miss Tokyo 1971. Left: Ogoshi is busy as the hostess of Tokyo at a welcome reception given in honor of the delegates to the Conference of World's Big Cities, which was held in Tokyo last November. At left is J. V. Lindsay, mayor of New York City.




Japanese Family Crests

Photos by Atsushi Kayada

All families in Japan have a family crest which has been handed down from generation to generation. Although these crests are not in frequent use today, they can be seen on invitation cards for weddings and on ceremonial kimono.

In rural districts, some houses still have the family crests on the tiles of their roofs. Household furniture on which the family crest has been imprinted is also to be found.

Family crests are said to have originated in the Fujiwara Period (from the 9th Century to the end of the 12th Century), when the nobles were in control of the central government.

The noblemen began the custom of imprinting their family emblems on their kimono and coaches. However, family crests, in the modern sense of the term, are said to have originated during the Kamakura Era (end of the 12th Century to the middle of the 14th Century) when the foundation of feudalism was firmly established in Japan.

The crests were patterned after the emblems on the banners and flags which warriors carried into battle.

Family crests began to be imprinted on roof tiles after the middle of the 14th Century. During the latter part of the so-called "Age of Civil Wars" (16th Century), General Toyotomi Hideyoshi, who succeeded in pacifying the various warlords in the country and became the de facto ruler of Japan, inscribed his family crest on Osaka Castle, which he had built as his headquarters to administer the country. Since then, it became the fashion among the people to attach a family crest to their houses.

In the Tokugawa Period (from the 17th Century to the 19th Century) during which the Tokugawa Shogunate took over the helm of the Government, Japan enjoyed nearly 300 years of peace. And because the flags and banners used in warfare were no longer necessary, family crests were used mainly to indicate a person's social status.

The family crest became a necessity for the samurai class in carrying out their official as well as social functions. It was during this period that the official kimono for ceremonial purposes with five imprints of the family crest made its debut.

The use of family crests was not limited to the samurai class alone, but was adopted by the common people. At one time during the Tokugawa Period, the family crests of Kabuki actors became very popular among the masses and many of their crests were used on clothing, toys and candies.

In Europe, family crests were used exclusively by noblemen, but in Japan, they have been adopted by practically all commoners. Figures of animals were generally used as family emblems in Europe, but leaves and flowers provided the general designs of the Japanese crests.

Approximately 50 types of leaves and flowers are most commonly used as family crests in Japan. They include the chrysanthemum, paulownia, wisteria, plum, pine and bamboo.

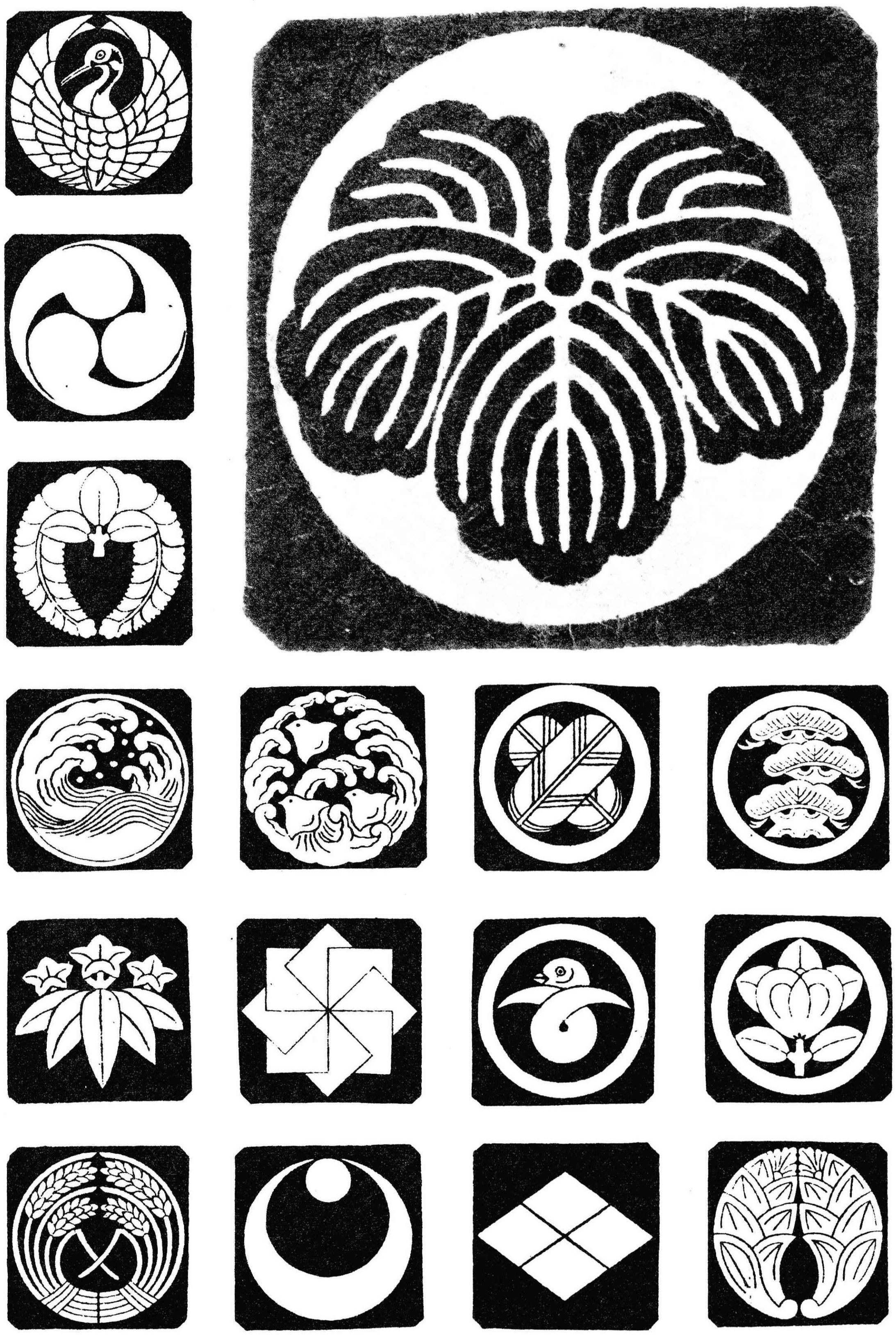
About 30 species of animals, birds and fish, including the horse, antelope, rabbit, dove, stork, hawk, eagle, turtle, butterfly and crab, are also in use in Japanese family crests today. The most common, however, are birds.

Family crests have also been patterned after other symbols and objects such as the sun, moon, stars, snow, waves, mountains and other natural elements, as well as bells, mirrors, crosses and sacred staffs and other objects related to religion. Weapons such as bows and arrows, arrow feathers and swords were also used as models of family crests.

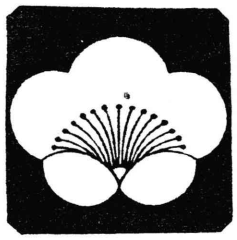
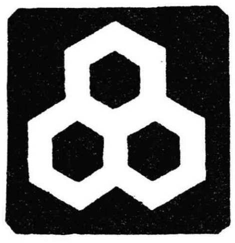
Family crests adopted by artisans were often patterned after the tools of their respective trades such as ships, masts, oars, sickle, waterwheel, pestle, hammer, hatchet, coins and measures.

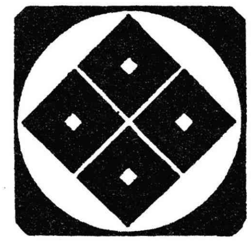
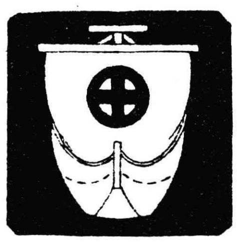
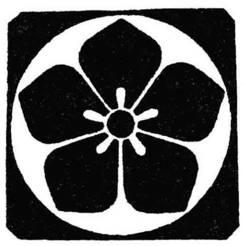
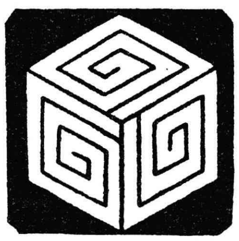
The crest of the Imperial Family in Japan is the sixteen-petal chrysanthemum. This flower, according to an ancient Oriental tradition, is the king of flowers.

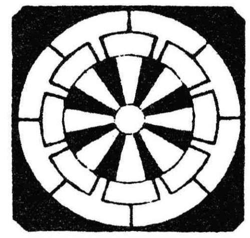
Approximately 400 different types of family crests are in use in Japan today. But if alterations of the original 400 are included, the number would reach about 2,000. However, the most commonly used crests encompass from 70 to 80 types.

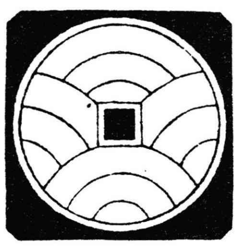


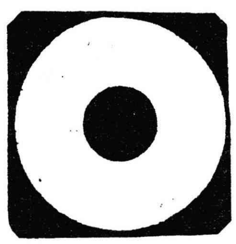
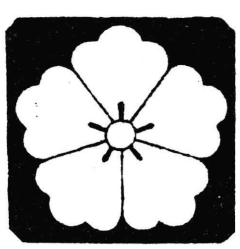


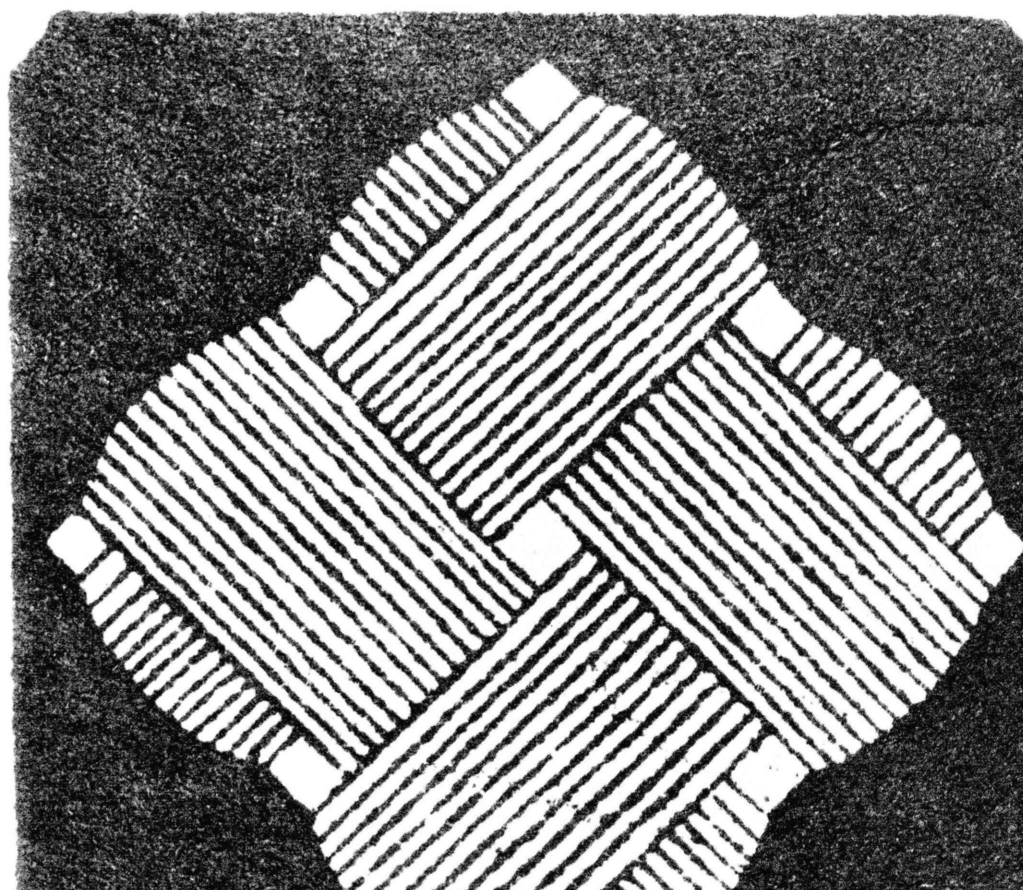









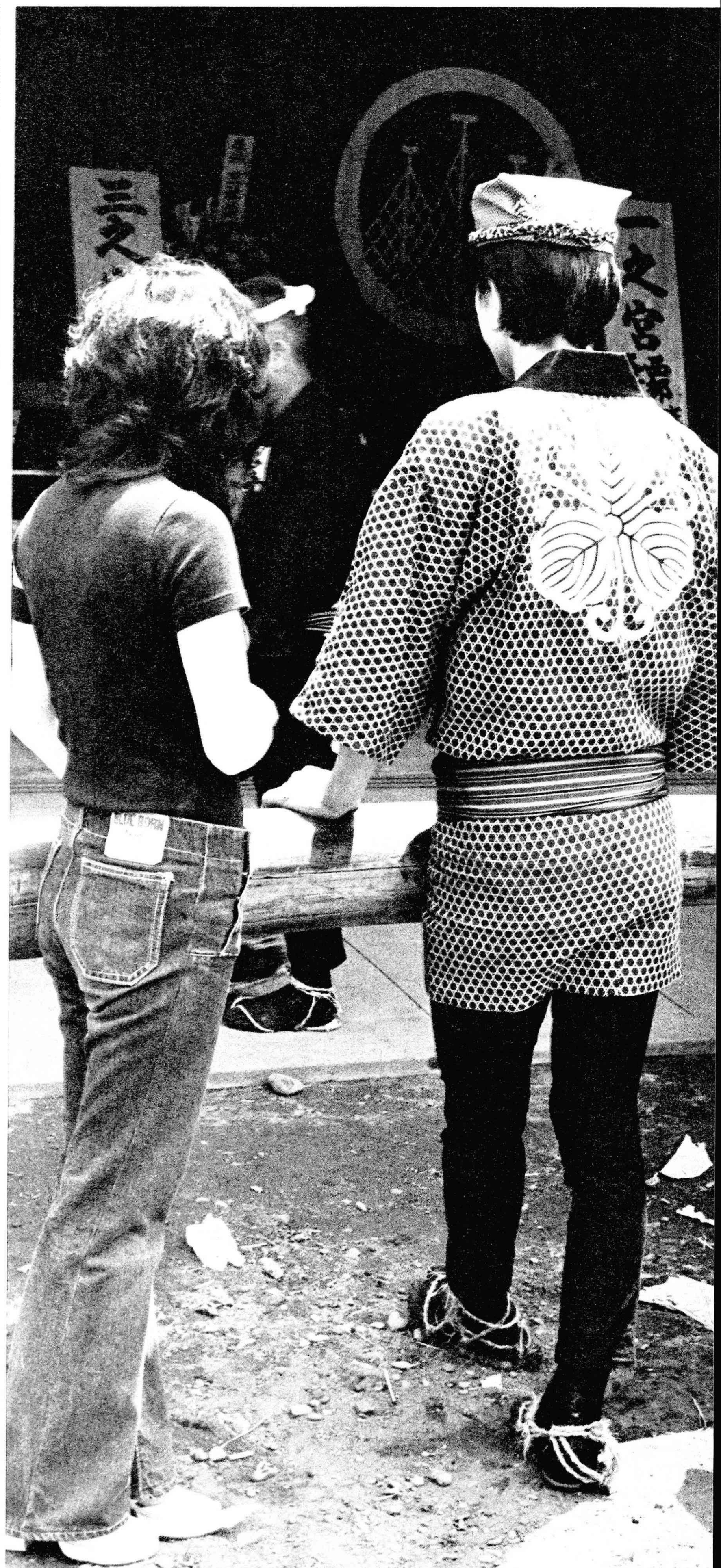




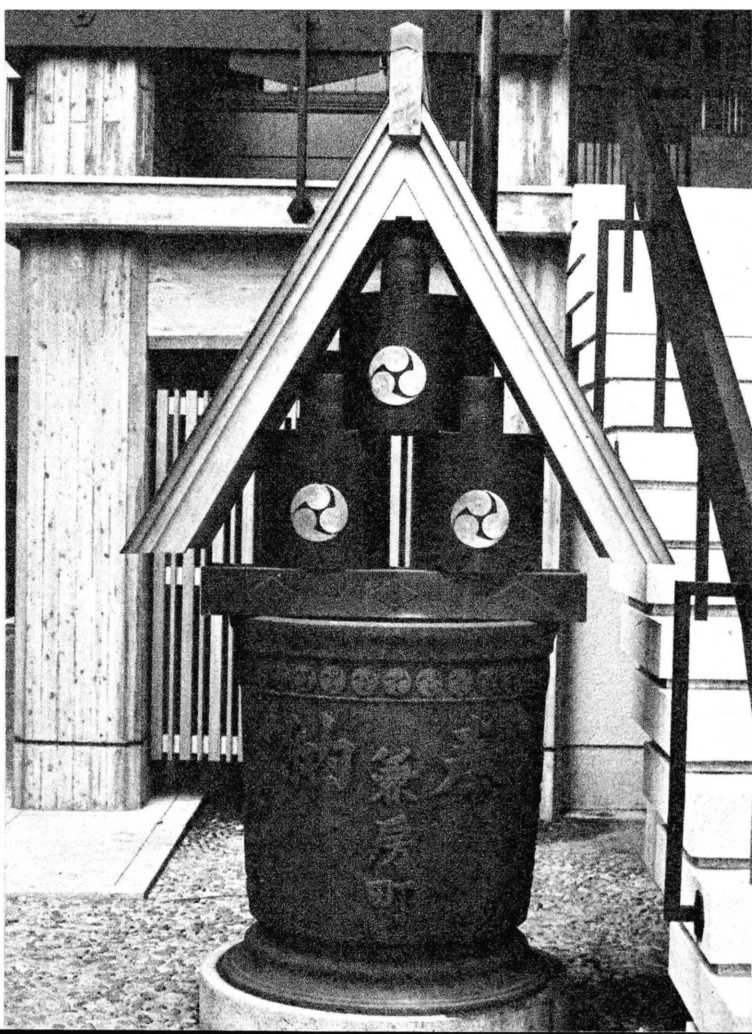


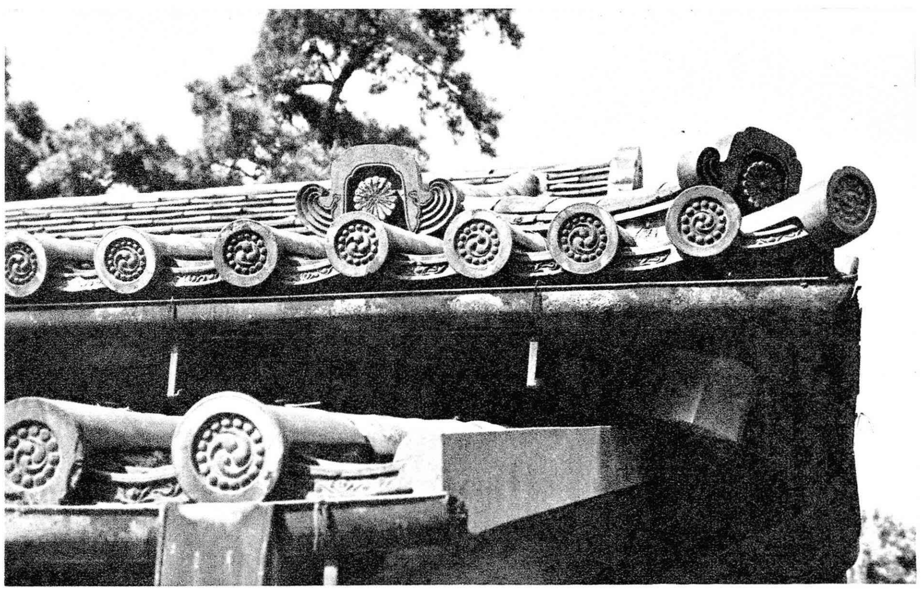
Young men wearing "hanten" (short coat) with their respective family crest. These photos were taken on the day of Tokyo's Asakusa Sanja Shrines Festival.







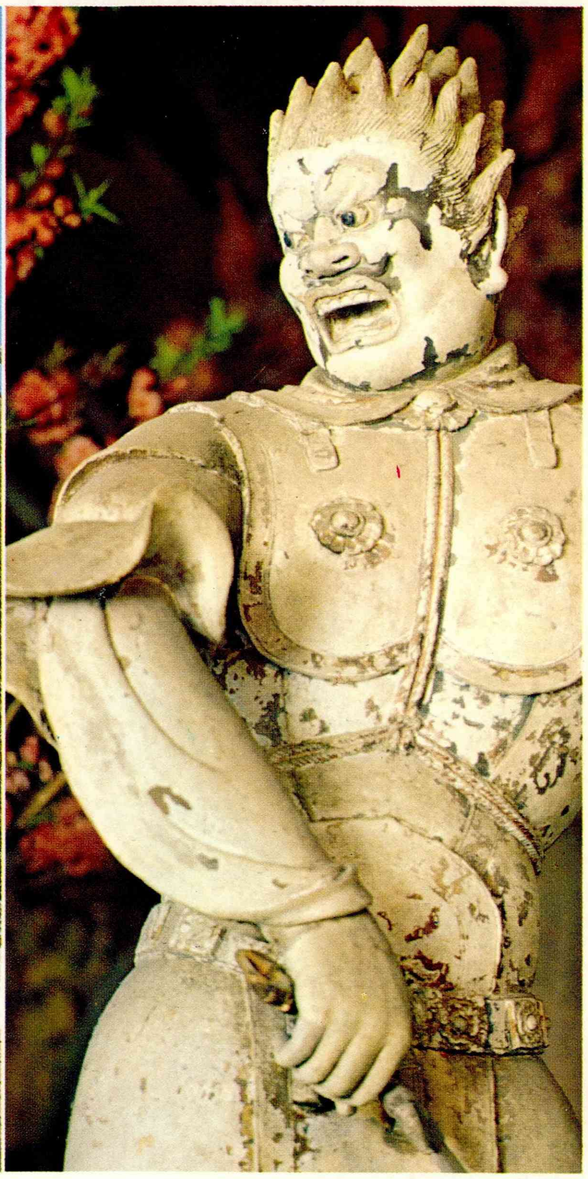




Top: Family crest found on the foundation of "komainu" (guardian dog at the gate of a shrine). Above: Family crests imprinted on roof tiles. Left: "Tensui-oke" (rain tub) in the compound of a shrine in Tokyo.







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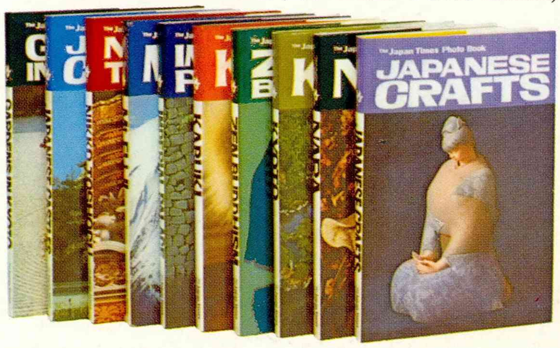
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Spring 1973 VOL.11·NO.2



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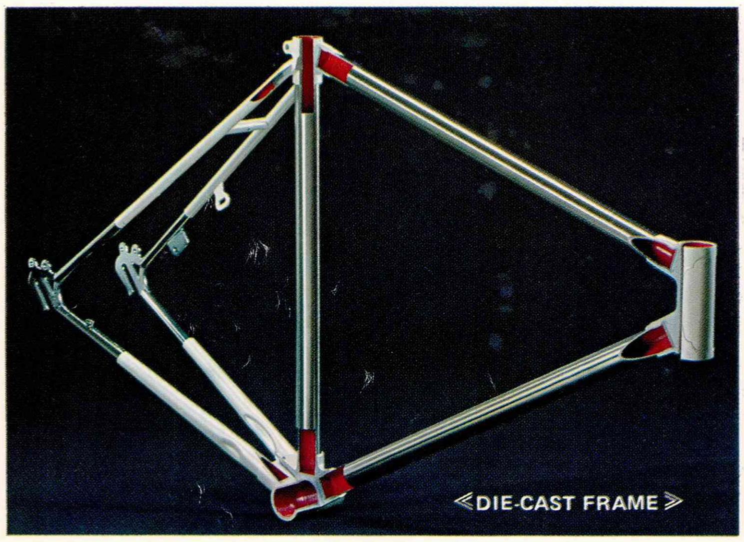
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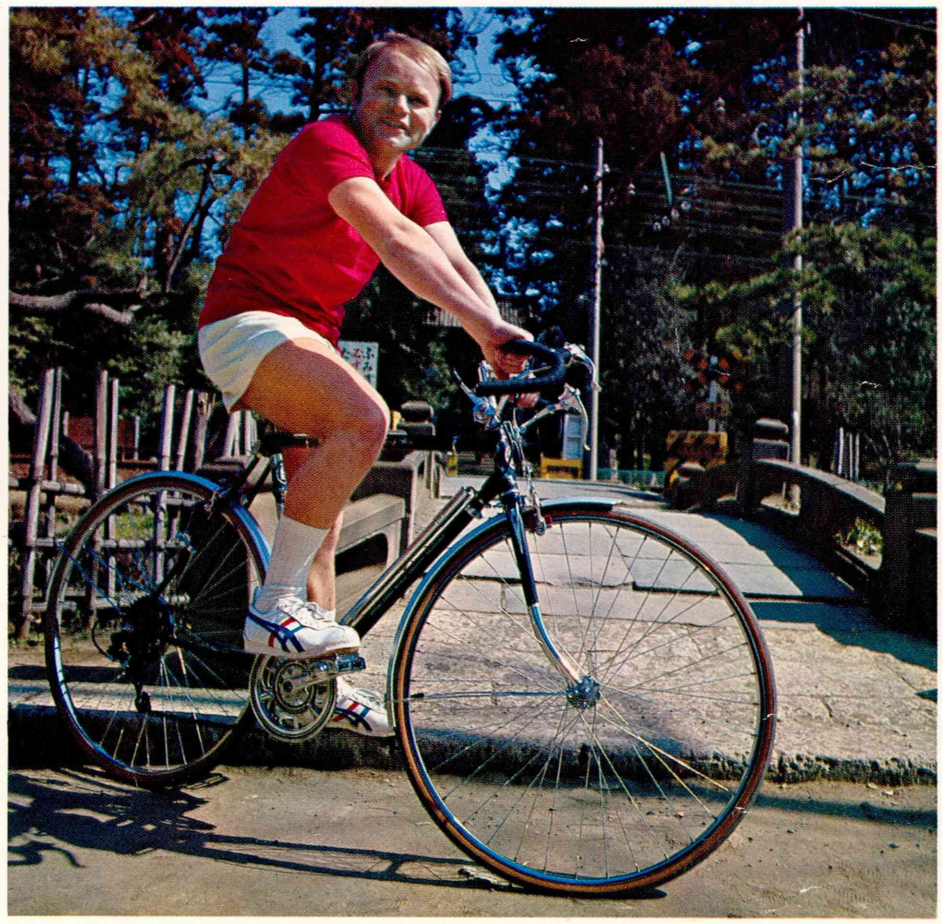
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KATO GAKUEN PRIMARY

New Education Method and Unique School

Photographs by NOBUAKI FUKUI



SCHOOL

Building



IN a large carpeted room, several children are blithely running after each other. Beyond this group, another small group of children, surrounding a teacher, is intently studying. In the same room, some children are playing, while others are studying. The latter group, in no way distracted by the playing group, is concentrating on their class work in an orderly fashion. Anybody who visits this Kato Gakuen Primary School cannot but feel that his traditional concept of classroom—a teacher facing children sitting at rows of desks in a quiet atmosphere—is now facing a revolutionary change.



The school building looks like a modernistic art museum or public hall rather than a primary school. Construction costs are put at 300 mil. yen.

The school located in Numazu, Shizuoka Prefecture, adopted the "open spaces method"—a new educational system now drawing keen attention in many countries—in April last year for the first time in Japan to undertake an entirely new type of education. For several years before the opening of the school, a group of its teachers visited "open space schools" in the United States and extensively studied the new system ranging from the preparation of curriculum to the designing of school building. This led to the adoption of the "open spaces method."

This system is a flexible educational method featuring the most effective groupings of children according to the contents of study and pupils' ability. Under the system, each pupil's ability can be developed to a maximum extent through a thoroughly individualized teaching considered difficult under conventional methods,

Colorful lockers also function as not only a "theater" but also an ideal playground—a pleasant jungle gym children leap down from.



Groupings are changed frequently to prevent children from forming any exclusive groups. Desks and chairs are so designed as to be easily movable.

while education rich in the spirit of independence and cooperation is also possible. Moreover, the system enables the so-called "team teaching" —teaching by more than one teacher—through a proper grouping of children. Instead of uniform lessons by a single teacher under the conventional method, a few teachers team up to cooperate in giving lessons in a way that brings their respective characteristics and specialized knowledge into full play. That is, the teachers pool their expert knowledge and creativeness for jointly working out elaborate teaching plans suitable for individual pupils in order to give lessons rich in originality and individuality. Since a pupil is observed by more than one teacher, more multilateral and objective assessment is possible so that education can be made to fit each and every child. The "open spaces method," it may be said, holds a great potential that would make easy what is difficult under the conventional educational system.

THE spacious classroom for the "open spaces" teaching may be partitioned into four sections with white panels. The panels can be moved as needed to make one large open classroom or to set up four separate classes. Blackboards, bookcases, desks, chairs and lockers are easily movable to create necessary space, depending on the progress of lessons.

When this reporter visited the school, fourth graders were studying arithmetic in groups of three or four, while fifth graders, sitting at desks arranged to circle a teacher, were taking lessons in social studies. The children running after each other were third graders.

Let us take a better look at the fifth graders' lessons in social studies to see how the "open spaces method" of the Kato Gakuen Primary School works in practice.

After listening to the teacher's story on the subject of electric power while sitting around her, all children climb onto wooden lockers stacked up like a staircase and sit freely. The teacher, while explaining the trend of Japan's electric power output for about 15 minutes, projects the related photos and graphs on a white panel by means of OHP (Over Head Projector). After that, the children divide into two troups and sit down at their desks—one group to study "water power generation" and the other group, "thermal power generation." Both groups start to examine the water and thermal power generation mechanisms, respectively, and their merits and demerits. After both groups have finished their studies and discussions, all the children again sit in a circle around the teacher and briskly report what they have studied in two groups, asking questions among themselves. The classroom is filled with a lively, free atmosphere that is totally absent from conventional classrooms where children simply listen to a teacher silently.

Masahide Kato, principal of the school, explained why the "open spaces method" has been

adopted: "How can we given education befitting the ability and individuality of each pupil in a group life of school? Our pondering on this basic theme of education led to the adoption of the more effective 'open spaces method.' We want to avoid uniform education and bring up children as persons of wide knowledge and profound character."

The school now has a total of 80 pupils as against a teaching staff of 20. The principal and all other members of the teaching staff are eager to develop the new education system in Japan.

TO ensure a perfect implementation of the "open spaces method," it was also necessary to construct a new suitable school building. Therefore, Fumihiko Maki, an architect, was entrusted with the task of designing the special building of the Kato Gakuen Primary School.

Inside the entrance, there is a spacious study center, which also serves as playroom on rainy days. This study center and a library form the prime areas of various study and other activities. They are located at the center of the school building, enabling children to enter them directly from each classroom. There are few doors and the school as a whole constitutes a "society" and a "house" for children. The Fine Art Room with a ceiling as high as six meters is situated on the side facing Mt. Fuji. Minute care is also used regarding special classrooms, such as the Music Room with a perfect acoustic design and the Language Study Room complete with advanced teaching machines.

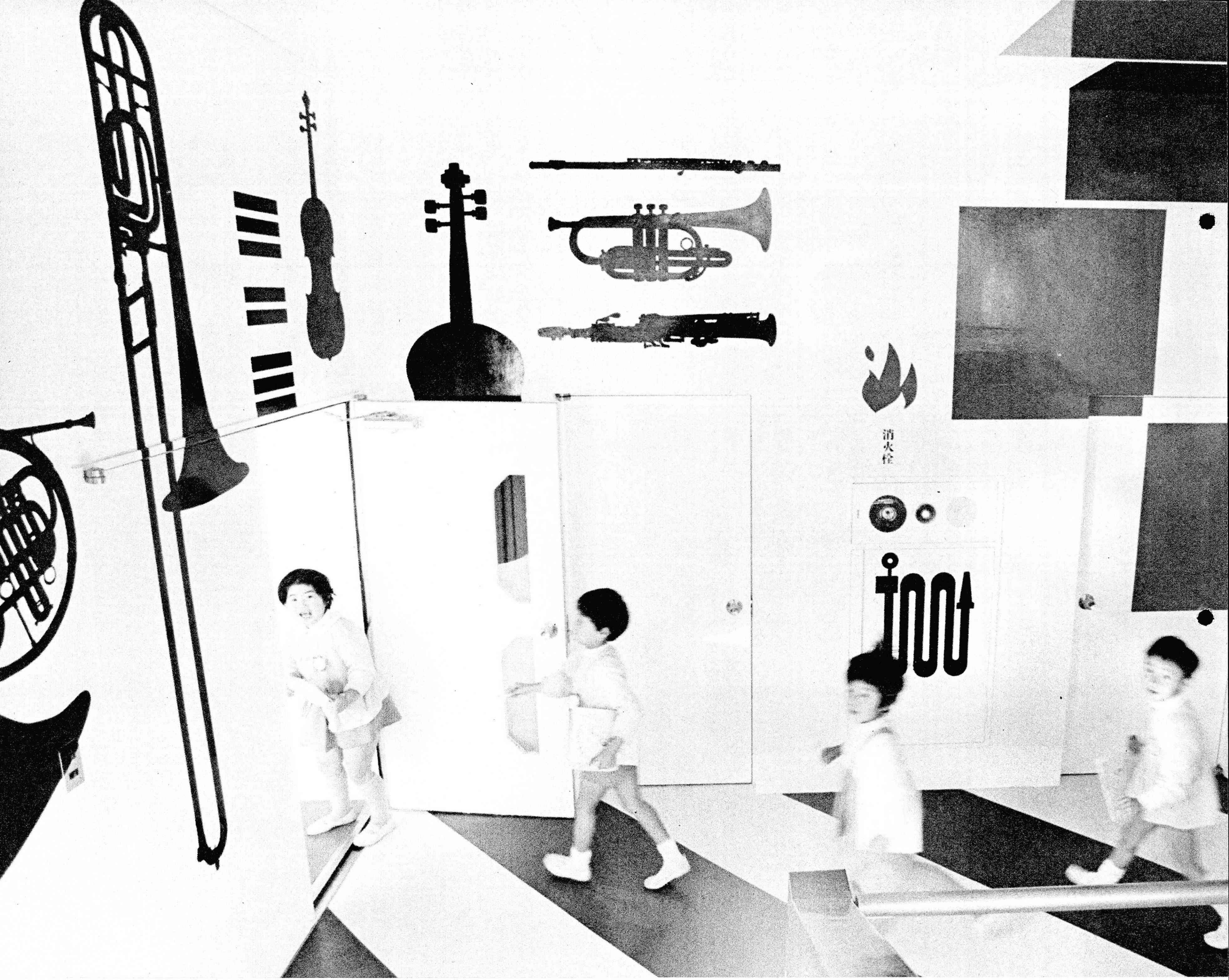
Walls, ceilings and corridors have been designed by Ray Komai, noted for his interior color plans characterizing the American Embassy and the U.S. Cultural Center in Tokyo. His unique and dramatic combination of colors and design is tempting enough to lure children into wide open spaces. The school building specially intended for the "open spaces method" is now producing deep repercussions in the educational circles, both domestic and overseas.

The 80 pupils come to the school every morning from the cities of Numazu and Mishima aboard four school buses. From the moment they get on board the buses until they leave school, they are freely letting off their energies without any outside restraints.

The "open spaces method" at the Kato Gakuen Primary School is still in an experimental stage, but since the Ministry of Education is also showing enthusiasm for the development of this education system, it will not be very long before the second and third "open space schools" come into being. For the present-day education now groping for a system of true education against the backdrop of various difficulties confronting education, the "open spaces method" is really worth studying and developing, although a number of problems, such as high costs, remain to be solved.

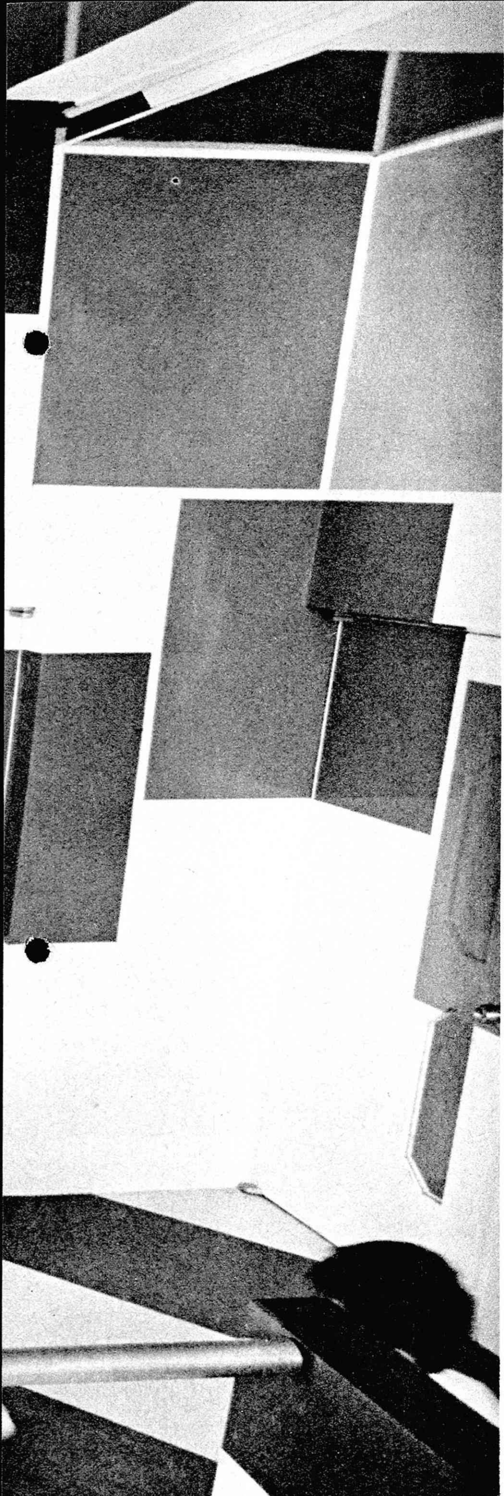


Unique graphic patterns are seen everywhere in the school building. The photo shows the entrance to the Language Study Room.



Above: This school, enthusiastic about art education from childhood, is giving advanced training through skilled teachers. Children's minds sensitively react to the beauty and pleasure of art. Right: At conventional schools, pupils' life is centered in classrooms. But at Kato School, the Study Center forms the core of school life. The spacious free space provides the most fitting environment for vigorous and active study.





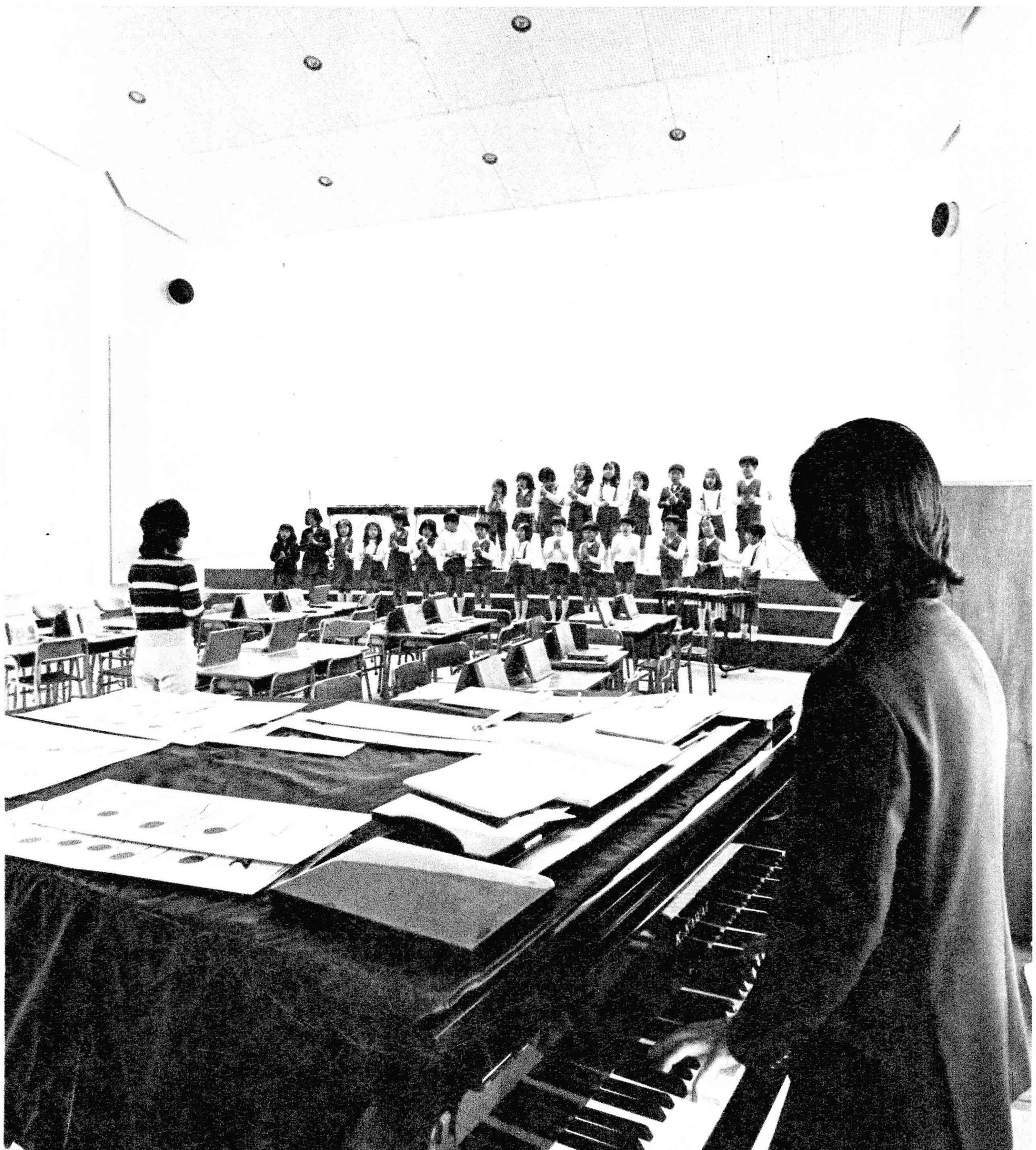


Below: A small room is annexed to the library so that children whose attention is apt to be distracted may concentrate on reading books. This is one of the typical characteristics of the school building specifically designed for children.





Above: Early teaching of English is one of the priority lessons at this school. Pleasant lessons using songs and games lead children to take interest in English. Right: In the Music Room with a perfect acoustic system, positive guidance is given to awaken children's musical potential and enrich their creative ability. Here first graders are singing a song cheerfully.





WOMEN FIRE OFFICERS ON THE GO

Photographs by YASUO KUBO

Short fire fighting courses are held for the general public.



Women fire officers start their busy year with "Dezome-shiki" (New Year's review of fire brigades on January 6).



Women fire officers teach housewives how to use fire extinguishers. Such guidance is important to ensure proper action.

In April last year, 60 young ladies were commissioned fire officers by the Tokyo Metropolitan Fire Board. These female fire officers with few parallels in the world were chosen through a strict screening from among as many as about 700 applicants. Clad in blue uniforms in summer and in wine red uniforms in winter, they average 21 in age and 160 centimeters in stature. They have already proved a remarkable contribution to the Fire Board's campaign to prevent fire disasters, while their sprightly dedication to work has injected a fresh air not only into the Board, but also into the life of the Tokyo citizens.

The Metropolitan Fire Board has adopted the female fire officer system to give more elaborate guidance in the field of enlightening the public on the danger of fire disasters by taking advantage of the characteristics of the gentle sex. To be sure, women better fit the job of explaining the horror of fire to kindergarten and primary school children in plain language and repeatedly showing them how to evacuate in case of fire. And this has been amply evidenced by the activity of the women fire officers. Moreover, the women fire officers, always willing to give advice on fire extinguishing and prevention in a familiar way, have proved a great help to housewives who use fire very often. They are highly appreciated and trusted by old people, children and housewives and thus have more than lived up to the expectations of the Metropolitan Fire Board.

Besides guidance on fire prevention, it is an important task for the women fire officers to visit various buildings and inspect fire prevention facilities. To forestall fire disaster, they closely scrutinize every nook and cranny to see whether fire prevention equipment and fire exits are in perfect condition or require improvement. If they find negligence on the part of building administrators or defects in fire prevention equipment, they promptly order improvement. It is said that in such a case they show an even sterner attitude than do their male counterparts.

In overly congested Tokyo, fire prevention cannot be improved without the close attention and cooperation of each and every citizen. Numerous





At this year's "Dezomeshiki" in which fire officers demonstrate their fire fighting skill, the women fire officers add a gay touch to the annual parade.

easy-to-burn wooden structures, a maze of narrow streets, snarled motor traffic, etc. . . all this makes it hard to contain a fire. In these circumstances, the women fire officers are positively mingling with the citizens at large in an effort to sharpen the grass-roots alertness against fire disaster. In a sense, they may well be termed first-line fire fighters, although they do not actually handle water hose.

The women fire officers are attached to 15 fire stations in Tokyo—that is, four to each station. Before this assignment, however, they underwent hard training for five months at the Fire Training School of the Metropolitan Fire Board, including various drills, such as fire fighting, fire hose handling and evacuation, and lessons in related legislation, chemistry and other subjects. The intensive training has driven home to these ladies the importance of fire prevention, generating a keen sense of mission among them, which explains their eager guidance to the citizens at large.

At present, the Metropolitan Fire Board has a total of about 15,000 fire officers, including the women, who are working in all spheres of fire fighting and prevention, while 65 fire stations and 193 fire branches in the Metropolis are equipped with a total of 1,100 fire fighting vehicles, such as fire engines, ladder cars, ambulances and helicopters. Fire engines are called out as often as about 84,000 times a year, and more than 350 times a day when many fires break out. And the women fire officers, acting as lubricant between the Fire Board and the public, have a really important role to play in reducing such a high frequency.

They proudly say: "We may not be able to do much, but we are working hard so that the public may no longer hear news of children and old people being killed in fires. We consider our job really worthwhile for the benefit of society."

This year, an additional 60 women fire officers are to be newly commissioned. The Tokyo citizens are watching their work with great expectations.



Above: It is an important job for the women fire officers to make out a report on the result of inspection of fire prevention facilities. Right: The Metropolitan Fire Board keeps four helicopters ready for emergency evacuation. Three-dimensional fire fighting—on land and from the sea and the air—is required in growingly congested Tokyo where high-rise buildings are going up one after another. Far Right: Fire prevention facilities of buildings in the busy quarters of Tokyo are inspected with particular care. Women fire officers closely check many fire shutters and extinguishers in a department store.





ESTABLISHMENTS THAT ARE THE TALK OF THE TOWN

COMPUTERS FOR PHYSICAL CHECKUP AND MEDICAL TREATMENT

X-ray photographing at the Toshiba Multiphasic Health Screening Center in Tokyo.



Already, daliy life without a computer is unthinkable, and now, the use of computers is also widening in the field of medical care as well. Close medical checkup in what the Japanese call a "dock for human beings" has so far taken three or four days of hospitalization. But the use of computer has shortened the time to only several hours while ensuring equal or even greater accuracy. Moreover, a constant monitoring of critical patients' condition has now been made possible with the aid of computer. Introduced here are typical examples of growing computerization for medical care.

Multiphasic Health Screening System

Medical checkup designed to find a single disease is not sufficient for general health control or early discovery of various diseases afflicting seemingly healthy persons. Hence a growing call for comprehensive health diagnosis based on minute examination from every angle, such as respiratory, circulatory and digestive organs. And this explains why the so-called "docks for human beings" are being widely set up. But medical checkup in these "docks" takes three or four days, while only limited numbers of persons can be accommodated at a time. Therefore, busy people find it difficult to enter the "docks."

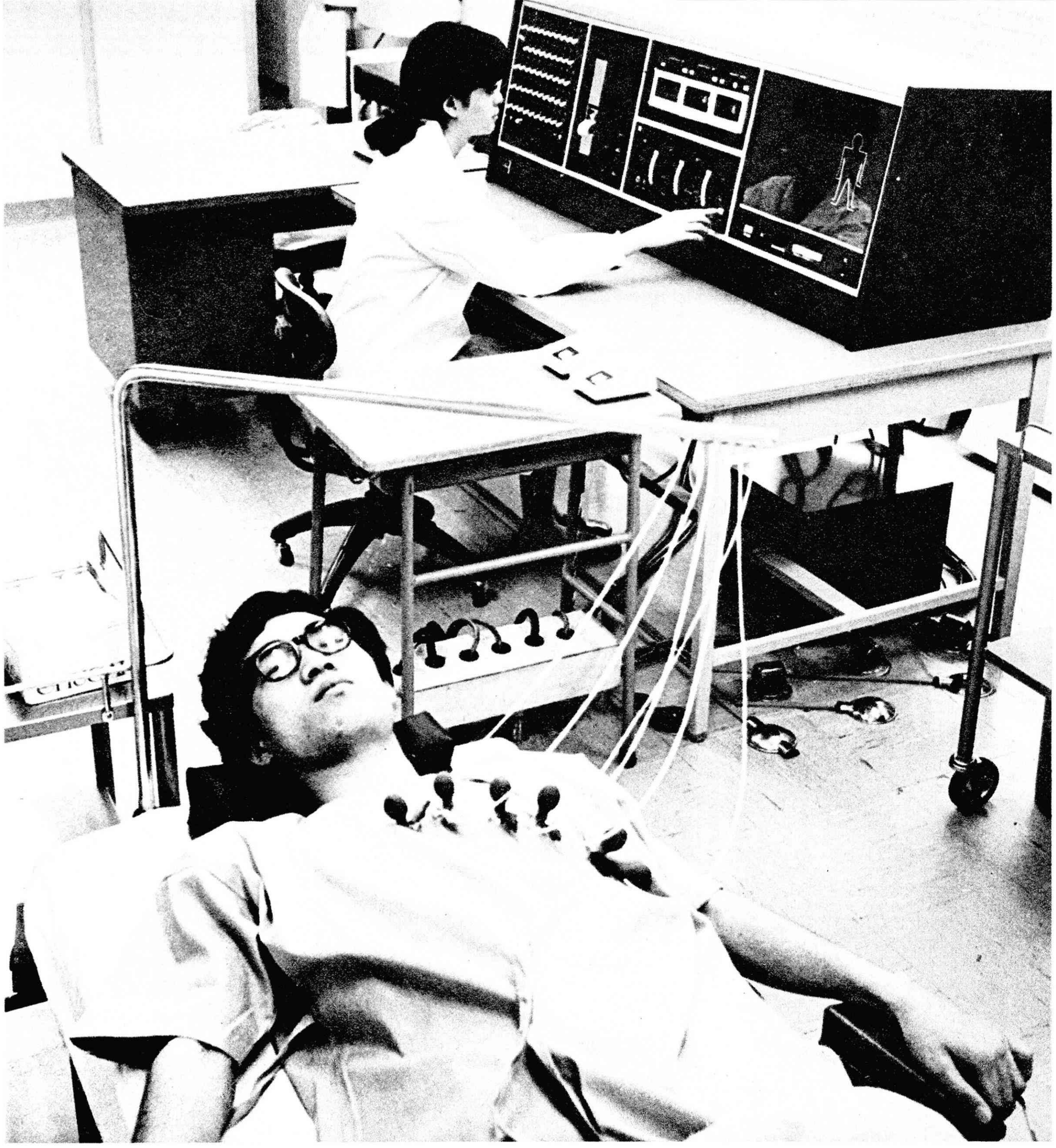
To remove these defects, "multiphasic health screening systems" combining computer and various automatic medical testers have been developed to examine (1) many persons (2) within a short time (3) from numerous angles and (4) give comprehensive diagnosis promptly.

The first system of this type in Japan—the Toshiba Multiphasic Health Screening Center—which may well be called a "computerized dock for human beings," was established at the Toshiba Central Hospital in Shinagawa, Tokyo, in May 1970. Since then, more than 15 such health centers have been opened in Tokyo, Osaka and other parts of the country and proved highly effective for early discovery of such adult

diseases as high blood pressure, apoplexy, cardiac diseases and cancer (these four diseases together account for more than 50 per cent of Japanese deaths). Therefore, the number of such centers is expected to increase further.

Let us take the Toshiba Multiphasic Health Screening Center as an example. Such factors as stature, weight, vision, blood pressure and hearing are measured by automatic devices and the data are marked on cards, which are transmitted to the computer room. Cardiac sound and electrocardiogram are remotely recorded in the doctor's room and interpreted by medical specialists, while X-ray films of the chest and stomach and the film of mirror fundus camera are automatically developed and sent to the film examination room and interpreted by medical specialists. The views of these specialists are entered on cards, which are transmitted to the computer room. Besides, the results of blood, urine and other tests, and direct questioning by a doctor (about case history, health condition, daily habits, etc.) are also recorded on the mark reader. All of these data are processed by the computer, which then puts out an overall test result. The doctor then judges the result comprehensively and gives appropriate advice on daily life, and closer checkup or medical treatment, which is considered necessary.

Altogether, the medical checkup is done on 40 points, and direct questioning and psychological test on 200 points each. But the time required for all this is only three hours.



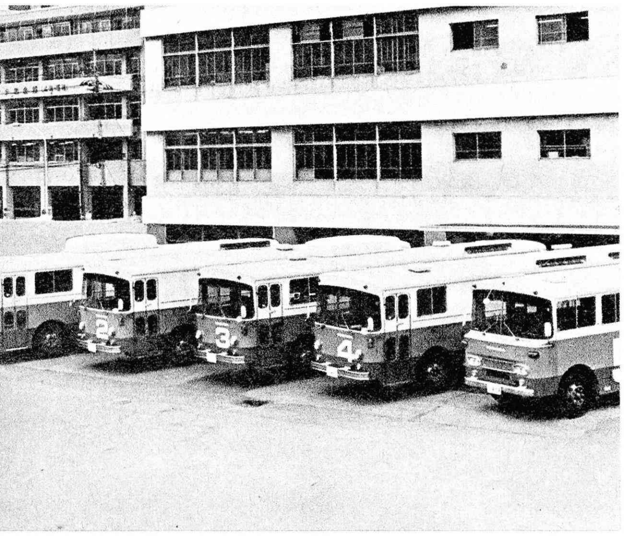


At the Toshiba Multiphasic Health Screening Center, the results of various tests including electrocardiogram (photo top) are transmitted to the computer room (above).

Mobile Multiphasic Health Screening System

Meanwhile, Toshiba (Tokyo Shibaura Electric Co.) has also successfully developed a "mobile multiphasic health screening system"—large-sized buses equipped with various electronic medical instruments and a minicomputer—for the benefit of people residing in remote areas.

This system consists of five large-sized buses, including a power source unit. Instruments fo testing on 14 points, including X-ray photographing of the chest and stomach, electrocardiograph, blood pressure and blood tests and womb cell test, are installed aboard four buses. A person can receive a close medical checkup, which usually takes three to four days at conventional hospitals, during only one and a half hours that he moves from the Health Screening Car No. 1 to No. 4.



Newly developed Mobile Multiphasic Health Screening system consists of five buses.

The electrocardiogram and cardiac sound record are promptly analyzed interpreted by the minicomputer, while the lung functions are examined by an automatic breathing capacity recorder and the result is printed on card. Urine and blood are tested on the spot by automatic devices for chemical analysis and test.

This system also features an automatic questioning instrument, which replaces personal questioning by doctor. That is, a person has only to reply to a total of 183 questions, which appear one after another on a screen before him, by simply pressing one of three buttons marked "Yes," "No" and "I don't know." The result is punched out on tape. Under the system, a staff of 15, including a doctor, technicians and nurses, can handle up to 70 persons a day.

All the test data are taken back to a center, equipped with medium-sized computer, for further analysis, including specialists' interpretation of X-ray films. Finally, a comprehensive test result table is made out. If a person who has undergone a checkup by the mobile system lives near the center, he can be informed of the test result later the same day.

Toshiba is now conducting the practical test of this mobile system with the Toshiba Multiphasic Health Screening Center as the base.

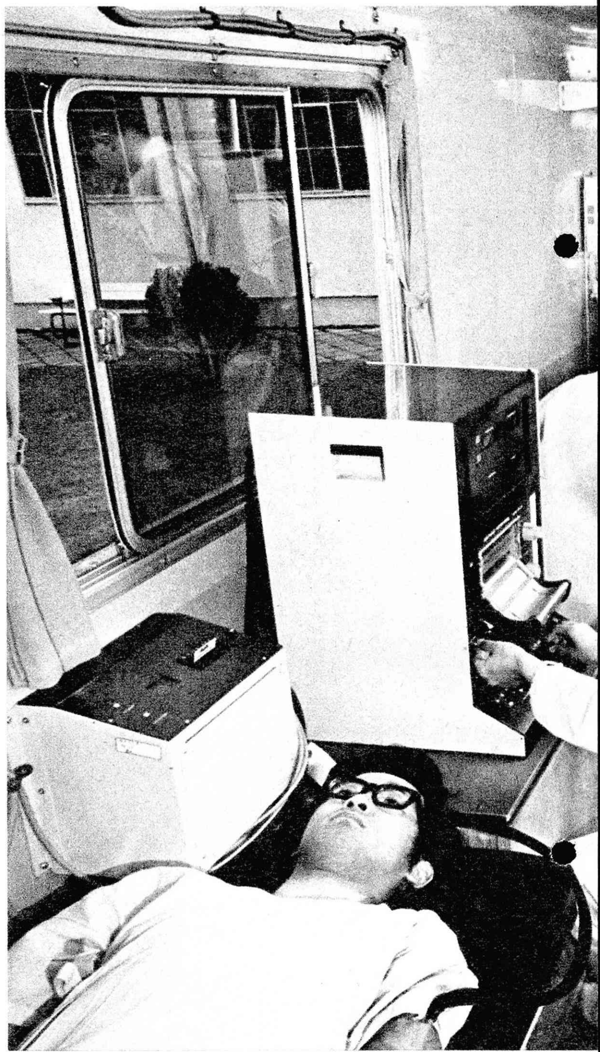
Computer Aided CCU and ICU

The Toshiba system is designed for early discovery of diseases. But the computer has also come to be actively used for medical care. In particular, the computer-aided coronary care unit (CCU) and computer-aided intensive care unit (ICU) are already being put to practical use at hospitals in general.

Under these computerized systems, instruments for recording electrocardiogram, cardiac sound, pulse, temperature, blood pressure, brain waves, etc. are attached to critical cases requiring a round-the-clock watch or patients of acute cardiac diseases, such as myocardial infraction and cardiac insufficiency. These instruments are linked directly with a computer for constant recording and monitoring to indicate the condition of patients without interruption. Moreover, the computer makes out a daily report on each patient on the basis of data thus collected. If abnormality is detected in the various data, the computer also indicates the type of medical care and drugs required. Not only that, if the condition of a patient shows a major change, the monitoring system sounds an alarm and simultaneously, sets in motion the "Diagnostic Logic," incorporated into the computer, to indicate a necessary emergency step automatically.

The introduction of the computerized ICU and CCU enables patients to receive more elaborate medical care of higher quality. Furthermore, doctors and nurses can establish a 24-hour close monitoring and nursing system with the aid of these systems.

Already, computer and medical apparatus makers, such as Nippon Electric Co., Fujitsu Ltd. and Hitachi Roentgen Co., have successfully developed CCU and ICU systems, incorporating their respective computers, in cooperation with hospitals. In Japan, only less than 10 hospitals have so far adopted these systems, but in view of each manufacturer's eagerness to promote the use of the computerized CCU and ICU systems, the number of such hospitals is expected to increase considerably within several years.









Above: Interior of Toshiba's Health Screening Car No. 3. Left: Computer-aided coronary care unit developed by Nippon Electric Co. and Osaka Adult Disease Center.



The Main Hall of Muroji Temple almost melts into the foliage. Few modern sounds break the rare solitude.



Hasedera and Muroji

Mountain Retreats With Natural Beauty and Mystique

By TAMOTSU OGATA

MANY a foreign visitor to Japan says he has found the "real" Japan for the first time on visiting the palaces, temples and gardens in Kyoto. He is happy to find in the ancient capital the exact image of old Nippon which has crystallized in his mind over the years.

Nara, with its Great Buddha, deer park and the Imperial Treasury, is another spot that leaves gratifying memories in the minds of visitors from abroad.

Some distance farther south, more adventurous visitors will find a number of resorts even more removed from modern civilization.

On today's armchair travel itinerary recommended by Japan Illustrated are Hasedera and Muroji—both Buddhist temples with histories dating back to the 8th century.

The two temples have many things in common. Both belong to the Shingon Sect of Buddhism. Both boast exquisite architectures and statues and interesting histories flavored with much mystique.

Both are encircled by thick wood and the scenery surrounding them is enlivened by fetching views that change with the season—flowering cherry trees in spring, azaleas in early summer, crimson maple leaves in the autumn and snow-mantled landscape in winter. Hasedera boasts Japan's largest tree peony garden.

The Hase Temple, reached by car or train in two and a half hours from Kyoto and an hour less from Nara, is nestled in a valley encircled by thickly wooded hills.

Founded in the early part of the 8th century, it is the head temple of the Buzan School of the Shingon Buddhist Sect, and controls some 3,000 branch temples throughout Japan—400 of them in Tokyo alone. For centuries, the temple has been the Mecca for the devout Shingon pilgrims but in recent years it has also become a popular resort for millions of common visitors eager to enjoy the unique view of the sprawling cathedral and the cherry blossoms and flowering tree peonies in the spring.

Visitors enter Hasedera's compounds through the Nio Gate—the familiar temple entrance with a pair of Guardian King (Nio) statues on either side glaring at possible intruders with evil designs.

Past the Nio Gate, the visitor faces an extraordinary vista—something unfamiliar even to seasoned Buddhist temple pilgrims. It is a long, gently ascending flight of stone steps, lined by neatly carved wooden columns which support a long tiled roof. Originally offered by a Shinto priest during the 11th century as a token of gratitude for his son's recovery of health, the cloister, rebuilt in 1894, is one of Hasedera's outstanding features. Its beauty is enhanced in late spring when thousands of tree peonies blossom out in a riot of colors.

The seemingly unending flight of steps leads the panting pilgrim to the Main Hall built on a steep cliff. The massive building, which houses Hasedera's chief icon—an eight-meter-tall Kannon image with 11 replica faces atop its head—is adjoined by a spacious worship hall—another architectural feature of the Hase Temple.

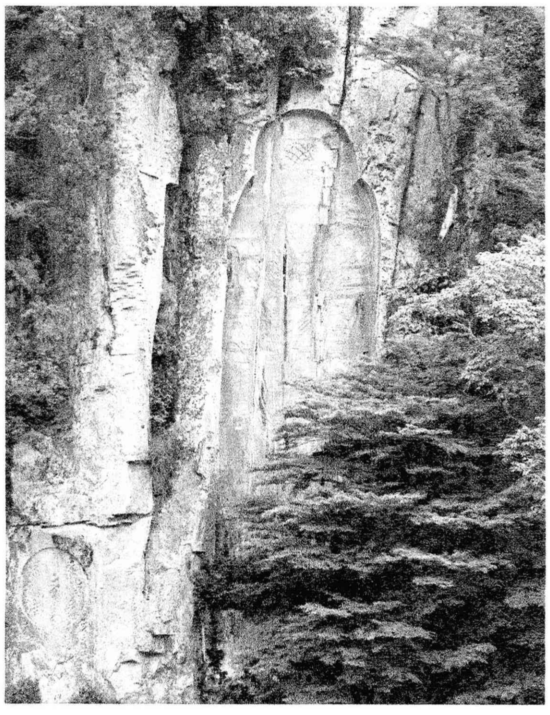
Protruding from this structure is a terrace, built on tall wooden supports. The balcony commands a breath-taking view of the whole valley, dotted by more than a dozen buildings of varying scales which constitute the temple complex. The panoramic view, at once pleasing and awe-inspiring, changes with the season. In early spring, the valley is painted in misty pink by flowering cherries; in summer, the distant mountain ranges with primeval forests glisten in deep green; in autumn, the landscape turns into a riotous profusion of colors. Even in wintertime, snow fall transforms the vale into an entirely new spectacle—austere but refreshing.

Standing at the edge of the terrace, one wonders how, when any construction work had to depend almost entirely on human labor, such a vast architectural project was planned and executed in an environment so forbidding.

Photographs by MICHIO NOGUCHI







SOME distance to the east from Hasedera and in an environment as remote and as forbidding stands the Muroji complex. Like the Hase Temple, this cathedral is surrounded by thick forests and has been a pilgrim center for centuries.

It would seem that much fiction has been woven into the temple's history over the years so that judgment must be used in trying to put the true story together. There is little doubt, however, that even before the introduction of Buddhism into Japan in the 6th century, this area was a popular center of animist faith in this region. One of the vestiges of this cult is a tiny Shinto shrine nearby which, known by the name of Ryuketsu (Dragon Cave), has been famous since olden times for its responsiveness to prayers for rain.

During the Nara Period (708-784), Buddhist priests often held processions at Muro to offer rain-making prayers during periods of severe drought or to seek divine dispensation for the recovery of Imperial Family members from illness. In one such instance, five Buddhist priests were sent to Mt. Muro to conduct a prolonged sutra-reading session for the recovery of the crown prince's health. Their efforts were given credit for the prince's recovery and the Imperial heir, who later became Emperor Kammu, ordered Kenkei, a priest of the Kofukuji Temple in Nara, to build a temple in Muro. One of his disciples, Shuen, is believed to have taken over and finished Kenkei's assignment.

As is the Hasedera complex, the several buildings of Muroji—the gate, Main Hall, the pagoda, Miroku Hall and Kanjo Hall—are built on a slope and are linked by flights of stone steps. The stone staircase leading from the gate to the Main Hall is lined by rare alpine roses, which add to Muroji's scenic beauty in early summer.

The Main Hall, a national treasure with rare architectural beauty, houses a number of Buddhist statues of considerable historical and artistic value.

Standing in the center is the 2.38-meter-tall wooden statue of Sakyamuni, with a nimbus featuring colorfully painted Buddhist images. The imposing sculpture is flanked, to the left, by a Monju, the deity of wisdom, and to the right, a Yakushi (Healing Buddha) image.

Standing at the extreme left of the array of five figures is the statue of Eleven-Headed Kannon—a two-meter-tall wooden sculpture with 11 smaller faces atop its head. Closely resembling the chief icon in sculptural style, this is another of Muroji's national treasures. At the extreme right stands the image of Jizo, a guardian deity for children.

In front of these five figures stands an array of 12 Divine Generals, standing about one meter tall and all of wood and painted. These statues, each with one of the 12 Oriental zodiac figures mounted on top its head, and carved in melodramatic postures, present interesting subjects for sculptural study.

Visitors, with or without artistic taste, will find something incongruous on viewing the five statues. It is a natural reaction because, though made at about the same age (early Heian Period), they are of varying scales and of different sculptural styles. It is quite obvious that they were not created as pieces of an ensemble. For one thing, the Main Hall is too small to house them properly. It is presumed that they were put together sometime in the temple's long history but when and why this was done remains unknown.

The Kanjodo, meaning, literally, "Head Washing Hall" and sometimes referred to as the baptistery for the sake of convenience, is another of Muroji's several national treasures. The largest of the temple's major buildings, it houses as its chief icon the six-armed Nyoirin Kannon, a 65-cm-tall painted wooden statue known as one of Japan's three most outstanding Nyoirin images. The figure, which some may find rather grotesque, is purported to symbolize the omnipotent powers of the deity it represents.

Another attraction of the Muroji Temple is its exquisite five-story pagoda. As Buddhist temple pagodas go, Muroji's is quite small (16.7 meters tall). The national treasure is the smallest of its kind but by far the most beautiful.

Dramatically poised on the landing of a flight of steps, the pagoda, with vermillion pillars and contrasting white walls, is an architectural gem, its charm further enhanced by its backdrop of a thick growth of soaring cedar trees.

Visitors to Muroji should not miss the Miroku image carved on a cliff near the temple compounds. The 13.6-meter-tall figure of the deity, who is believed to descend on the earth five billion years hence, is inset within a niche and is the largest rock carvings in Japan. Said to have been the effort of Chinese sculptors in 1208-09, the relief sculpture was dedicated in a ceremony attended by no less a person than Emperor Gotoba.

Pilgrimage to Hasedera and Muroji will be a welcome opportunity to peep into the misty past of the Japanese people's religious life. As an esthetic experience too, it should prove a rewarding adventure.

Top: The massive chief icon of Hasedera's Main Hall—an 11-headed statue of Kannon standing eight meters tall. Middle: The wooden statue of Sakyamuni in Muroji's Main Hall. The aureole behind the statue shows seated figures of the Buddha. Bottom: The 13.6-meter-tall Miroku image, inset within a niche, is the largest rock carving in Japan.

Each building of Muroji is situated on a terrace, offering astonishing drama in the steep and angled views from steps and plateaus.



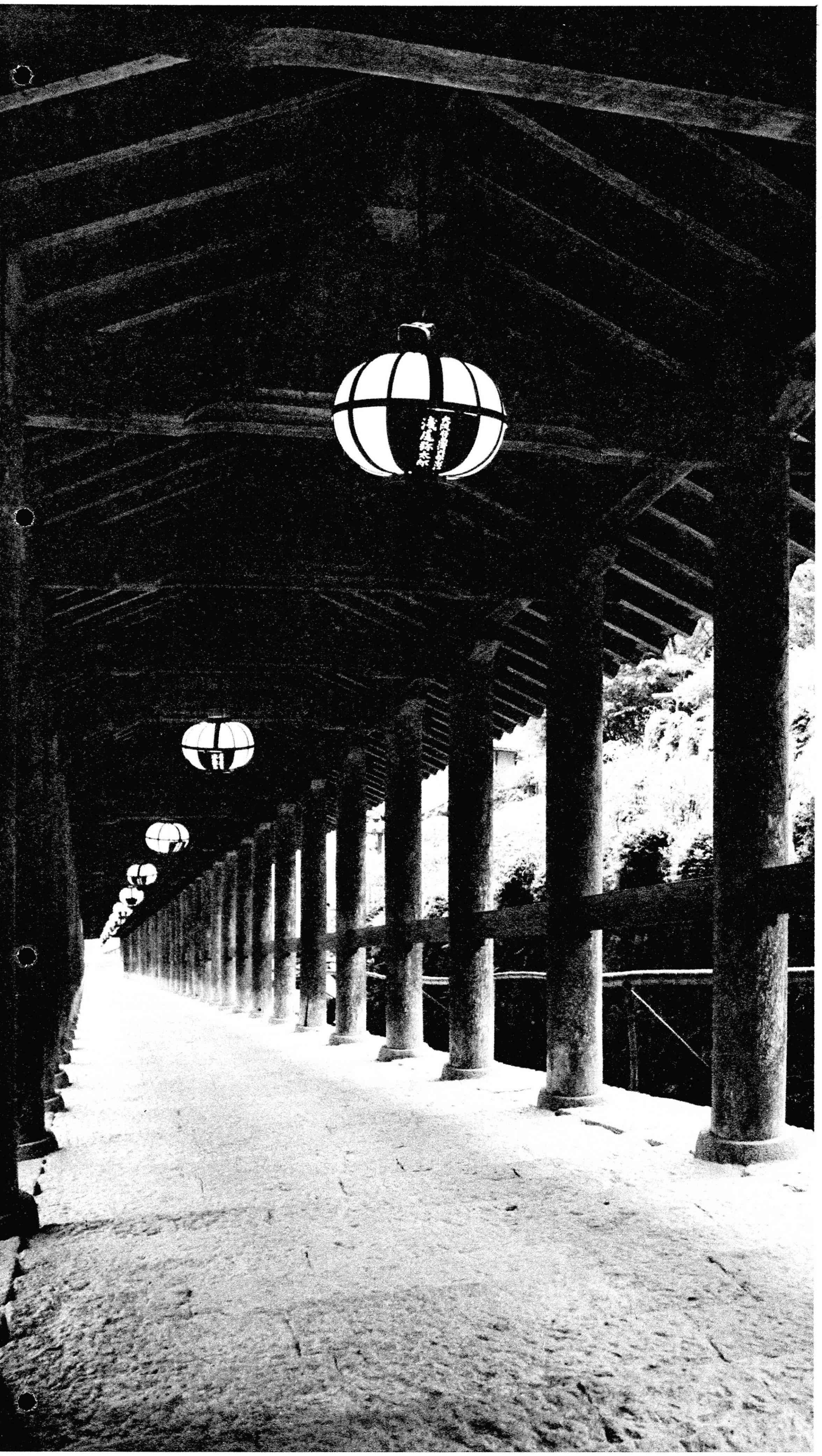
Below: The Eleven-Headed Kannon in the Main Hall of Muroji is one of many varieties of this bodhisattva. The miniature heads atop its head signify the ability of the deity to overcome all earthly desires. Right: This seated Sakya is Muroji's most renowned sculpture. Its paint has flaked off, exposing much gesso over the wood.







Below: Solitary stone steps leading to the Main Hall of Hasedera built on a steep cliff.



Left: A few steps from the Worship Hall lead one to a silent vista of natural landscape surrounding Hasedera.





Far Left: The small but exquisite pagoda of Muroji exudes charm in a setting of thick foliage. Left: Flowering peony trees enliven the landscape around the Hase Temple in spring. Below: Azalea bushes dotting the compounds of Hasedera.

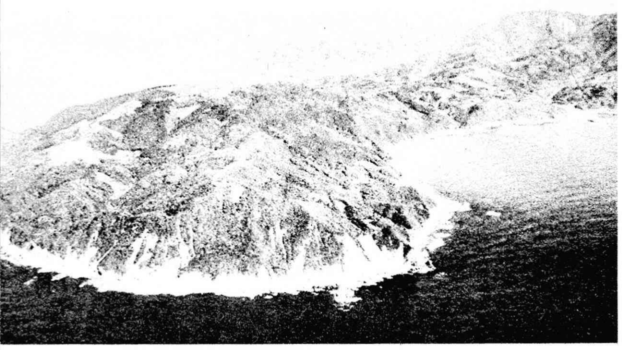


MISAKI-UMA Japan's Rare Wild Horses

Photos and Text by YOKO SHIMIZU

IF anyone told you that Japan has its own share of wild horses, you may probably not believe it. But these wild animals actually exist. Known as the "Misaki-uma" or wild horses of Misaki, they roam free on the grassy plains of Cape Toi on the island of Kyushu, the southernmost of the four major islands of Japan. Cape Toi juts out into the Pacific Ocean at the southeasternmost tip of Kyushu. The Japanese term "Misaki" means "cape" in English, hence the monicker "wild horses of Misaki."

Cape Toi is surrounded by steep, rocky cliffs and most of the land is covered with cedar and thickets of assorted trees. There are only two small, grassy plains on the cape which are called "Komatsu-ga-tsuji" and "Ohgi-yama" respectively. The wild horses are found on these two plains. There are several watering holes on the cape which are fed by small streams. At the entrance to the cape is located a gate called the "Komadome-mon" (horse-stopping gate) which fences in the horses and makes it impossible for them to leave the plains and come down the village below.



An aerial view of the Cape Toi.

The history of the Misaki-uma can be traced back to the year 1697 when the Akizuki Clan opened a horse ranch on the cape to raise horses for military purposes. The horse ranch was a very flimsy affair with no ranch house or any other facilities with which we are familiar today. The horses were left to graze on their own and in the succeeding years, they gradually became wild and roamed the plains of the cape in this state up to the present day without any chance of interbreeding with other species. The wild horses of Misaki, therefore, are of a pure and single stock.

The height of a Misaki horse averages about 132 centimeters which is medium sized as horses go. They are a sturdy breed and live on the coarse grass of the plains without much discomfort. Rain and wind are nothing to them. They live to a much older age than an ordinary horse. As a matter of fact, it is recorded that mares more than 20 years old have given birth to foals. According to an old-timer living near the cape, one of the wild horses which had been domesticated and used as a common beast of burden by his family, lived to the fantastic age of 40 years. A horse which lives to the age of 40, is comparable to a human being who lives to be 120 years old.

The total population of the wild horses of Misaki is about 50 heads. They have been designated as natural monuments by the Japanese Government and are protected from the outside world. An average of about 15 or 16 foals are born to the herd every year but only about 10 manage to live. The rest are killed by wild dogs or die during the long rainy season. Although about 10 new members are added to the herd annually, the same number of old horses die every year so the population of the herd remains practically stationary. However, there are years in which the number of horses which have died exceed the number of those born. Therefore, the wild horses of Misaki are dwindling slightly in number in recent years.

I was born in the village of Toi and brought up on the cape. Around 1925, the cape was a desolate place with only a narrow forest road passing through it. My father constructed a hut on the cape and called it "tea house on the cape" where he sold candies and cakes. There was a room in the hut where one could take a rest and sip tea. It was a lonely hut far from the village. Chicken could be seen foraging for food in the yard.

My father and I lived in this hut the year round. We had very few visitors. Many were the days that I felt lonely. It was around this time that I got acquainted with the wild horses of Misaki. Since I was a small child, the sight of the wild horses frolicking in our yard was not at all strange. But it was not until the year 1953 that I became really aware of the existence of the wild horses of Misaki and began thinking seriously of ways and means to protect them. I had returned to the cape that year to succeed my father in managing the inn that he had been operating.

I mapped out a detailed plan to take as many pictures of the horses as possible and introduce the actual life of the animals to sympathetic people and publicize the necessity and importance of protecting the horses from becoming extinct. I also started out to record their daily lives.

I began snapping pictures of every aspect of the life of the wild horses. The weather or season of the year never deterred me from my mission. Under the burning sun in summer, amidst the biting cold winds in winter, under the starry sky in the wee hours of the morning and in the middle of rainstorms, I continued taking photos of the wild horses. The more I became acquainted with the animals, the more new discoveries I made about them.

After many years of observing the life of the animals, I came across numerous interesting episodes about them which I wrote down in their entirety. Some of the episodes are delightful, but some are pitiful. However, the stories of the actual life of the wild horses on the Cape of Toi describe the history of the animals. I must admit that although I went through some harrowing experiences taking their pictures, I found deep satisfaction and comfort in the wordless dialogues with the wild horses on the cape, far away from the human world where there is so much bloodshed and ugly disputes.

During the more than a dozen years of observing the life of the animals, I witnessed various changes in the herd . . . replacement of the boss horse by a younger and stronger animal, changes in territories, etc. In order to identify each individual horse more clearly, I began giving them nicknames taken from famous personalities in past Japanese history for by tagging a name on each horse, my work of photographing them proceeded more smoothly.

AROUND 1968, two very noble looking young horses, apparently born of the same mare, appeared on the plain of Komatsu-ga-tsuji. I immediately nicknamed them Soga no Goro and Soga no Juro, two brothers, who, in ancient days, succeeded in avenging the death of their father. The boss of Komatsu-ga-tsuji, at that time, was a horse I had nicknamed Kojiro (a brilliant swordsman famous for his duel with the master sword-wielder Musashi). Soon after the advent of the two young horses, Kojiro disappeared from sight and Goro began to reign as the boss of Komatsu-ga-tsuji Plain. Regretfully, I did not witness the fight that I believe had inevitably taken place between Kojiro and Goro to decide who was the boss.

A strange thing happened after Goro took over the herd on Komatsu-ga-tsuji. His brother, Juro, disappeared from the plain. But the following year, it was Goro's turn to disappear and Juro once again appeared on the scene to take over the leadership of the herd. After about a little more than a year as boss of Komatsu-ga-tsuji, I saw Juro limping badly from an apparently broken right foreleg. Despite the fact that his fighting ability had deteriorated considerably, Juro succeeded in defending his leadership from a youthful aspirant by defeating the young upstart in a fierce fight, biting and kicking his opponent until he dropped exhausted on the ground. This young horse, who failed in his bid against Juro to take over the leadership of the herd, was injured so frequently that I nicknamed him "Kerare no Yosaburo" or "Yosaburo the frequently kicked."



An average of about 15 or 16 foals are born on the Cape Toi every year. However, only about 10 of the new arrivals manage to live, the rest are either bitten to death by wild dogs or die during the rainy season.

One day, in the spring of 1970, Sanjuro, the boss of the plain of Ohgi-yama left his territory and appeared suddenly on Komatsu-ga-tsuji at the head of five mares. Juro, the boss of Komatsu-ga-tsuji was taken by surprise at the sight of a rival boss but he gathered his young horse warriors around him and prepared to defend his territory from the intruder. The young horses, who had always fought only among themselves, had no experience of fighting against an outsider. But strange to say, they united as one on this day to repulse the boss of Ohgi-yama, the magnificent Sanjuro. But the horses were no match for the mighty Sanjuro who did not take much time to kick and scatter his assailants to the four corners of the plain. Realizing that the young horses were no match for Sanjuro, Juro then urged his former rival Yosaburo to do battle with the intruder. Yosaburo and Sanjuro glared at each other for a brief moment and then in a flash, Sanjuro heaved a hoof and gave Yosaburo a mighty kick, felling him to the ground. The last one remaining now was boss Juro, who was still limping badly and not in any condition to do battle with Sanjuro. Yet, Juro valiantly charged the boss of Ohgi-yama but like Yosaburo proved no match for Sanjuro.

The aftermath of a battle between horses is not complicated at all. As soon as Sanjuro beat the hell out of Juro and his young followers, he headed back to his own territory, Ohgi-yama Plain, accompanied by his five proud mares.

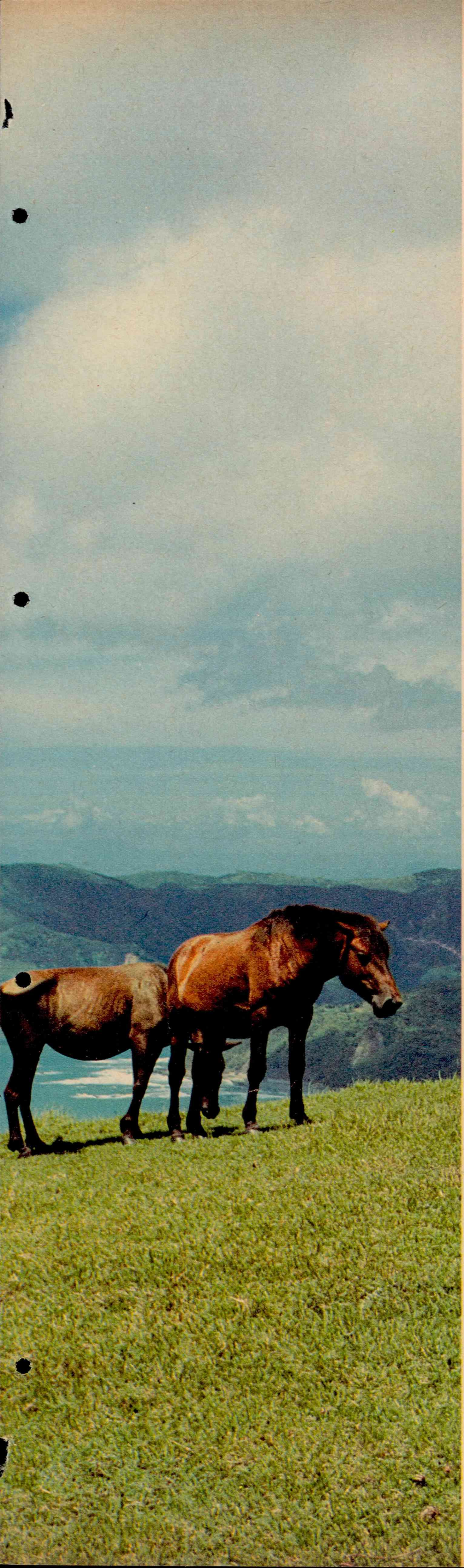
It was around this time that Yosaburo grew in strength and occasionally seduced some of Juro's mares. The two also were seen fighting frequently for the leadership of the herd on Komatsu-ga-tsuji.

Finally, in the spring of 1971, Yosaburo, who was fully matured by this time, became stronger than Juro and after several battles, Juro gave up his crown to the younger horse. The reason I have used the words "gave up his crown," is because Juro was not actually dethroned in a fight but since he was physically unfit to lead the herd, he was forced to relinquish his leadership to a younger and stronger horse. Juro, however, was not in complete retirement for I saw him a little apart from the herd with a small harem consisting of only about two or three mares. It was only in recent years that the leadership of the herd of wild horses on Komatsu-ga-tsuji has changed hands so frequently.

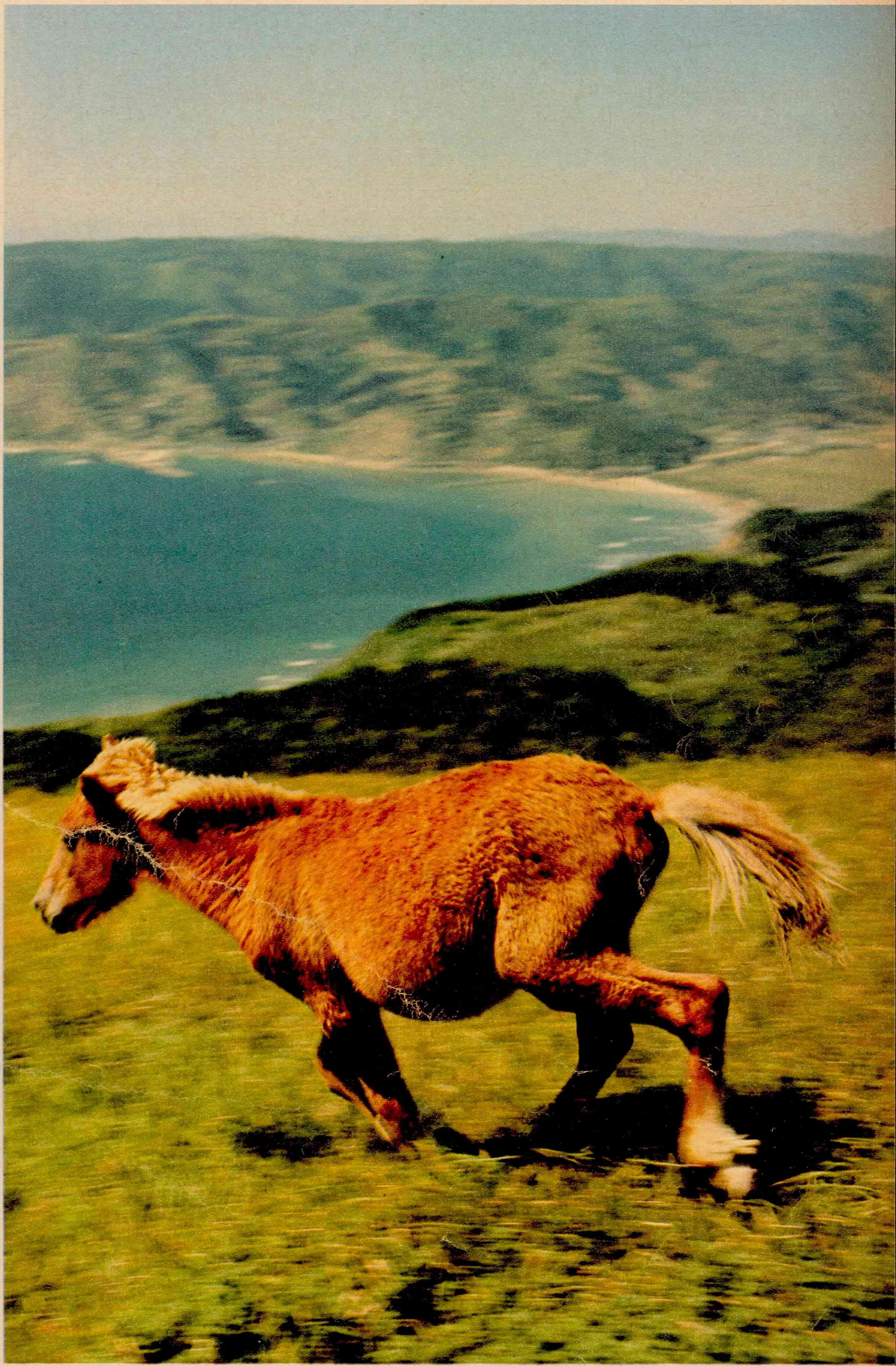
Up to the year 1961, it was an annual event to capture one-year old colts on the cape every autumn. Only strong colts were left and the rest of the one-year-olds were captured and put to auction. However, from 1962, the capturing of the colts was discontinued and the number of stallions began to increase annually resulting in numerous fights among the young horses. At their peak, the number of wild horses on the Cape of Toi exceeded a hundred heads, but today, this figure has dwindled down to a mere 50. Furthermore, more than half of the number are stallions, which means that fights among them occur very frequently, resulting in severe injuries and even death.

One strange mystery which I have still not unraveled is that I have not discovered any corpse of a horse which had once been a boss of the herd on the cape. Have all the former boss horses hidden themselves in the deep mountain and lived out their lives in seclusion? I have no answer to this mystery for no matter how hard I searched for the bodies of the former boss Sanjuro, who had been so full of fight, as well as for Kojiro, Goro and Musashi, I was unable to find them. I have found the carcases of other wild horses but not one that had been a boss. Where had the former leaders gone? Is it the law of the wild for such horses to disappear somewhere and never reveal their corpses after their death? I do not know.





The Cape Toi, on which live approximately 50 heads of wild Misaki horses, is a small peninsula which juts out into the Pacific Ocean on the island of Kyushu. The climate is mild and snow rarely falls in winter not to speak of frost.





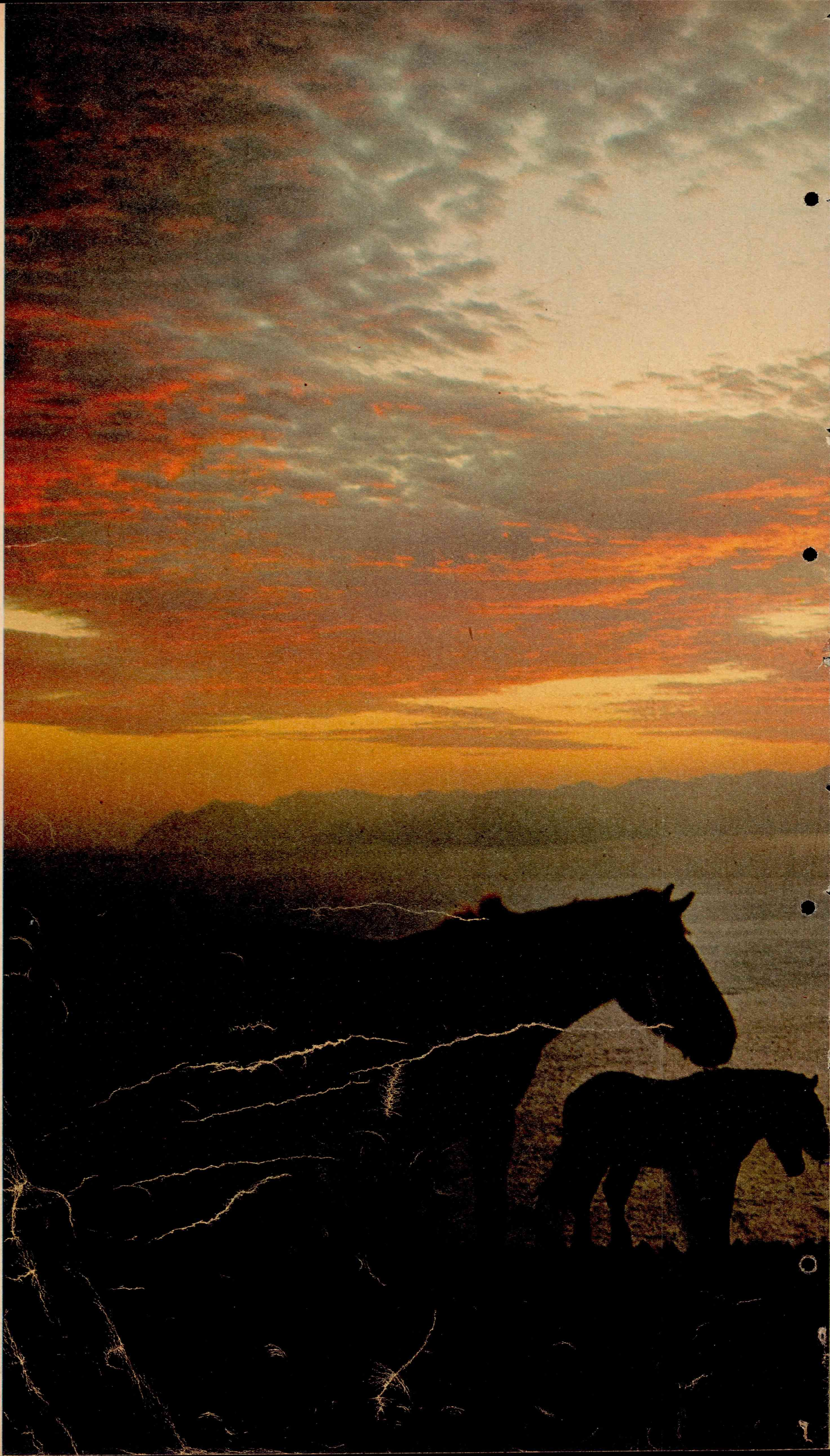
There are several herds of wild horses on Cape Toi, each with their own territory. The strongest and biggest stallion in each herd plays the role of boss of the herd and his duty is to defend his territory from any intruder.





A fight between two bosses is valiantly trying to defend their respective territories.

The wild horses of Misaki are beautifully silhouetted against the evening sun. When the sun sets, they return to their habitat in the woods.



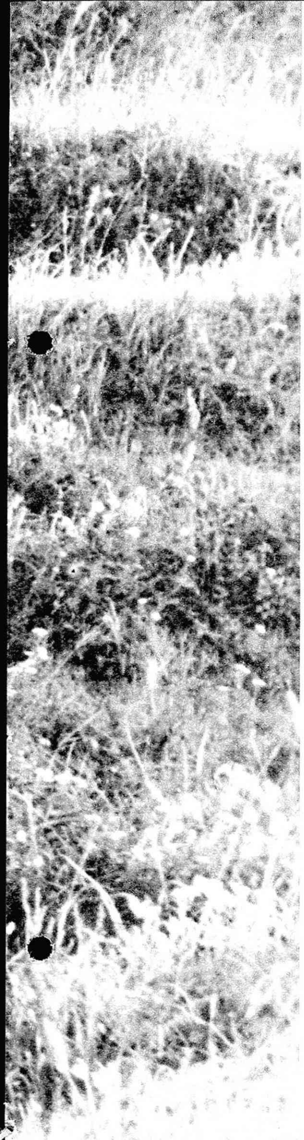




Above: Two Misaki horses grazing contentedly under the soft sunlight of early spring. They are particularly fond of short grass. Right: Mother and child graze on the grassy plain amidst soft breezes which blow in from the sea.







Below: The two horses shown here rolling on their backs are trying to scrub off the ticks and other vermins which had attached themselves to the horses' hide. Bottom: The wild horses of Cape Toi, known as "Misaki horses" are hardy breed. They thrive in any weather, rain or wind. Although they are wild, the horses are gentle in disposition.









SECRET OF TRADITION IN KABUKI

Kanzaburo and Kankuro: Father-and-Son Acting Team

Photos and Text by CHIAKI YOSHIDA

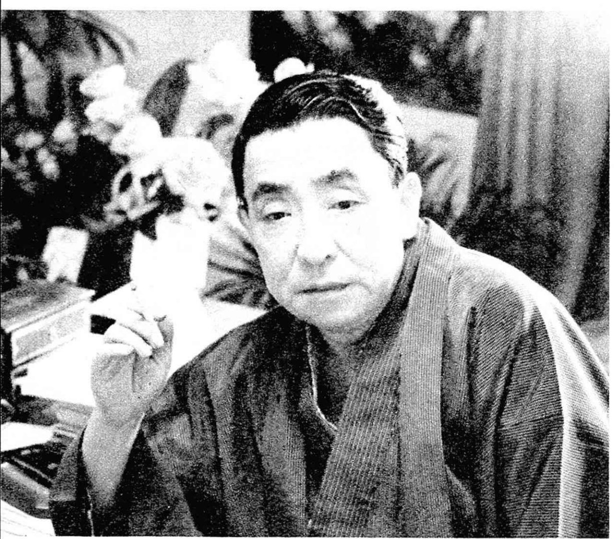


Left: By performing on this "hanamichi" passageway, Kanzaburo comes into more close contact with the spectators. Above: A scene of famous Kabuki drama "Nijojo Castle." The general is played by Kanzaburo (right) and the child by Kankuro (left), who is the former's son in real life.

KABUKI, a traditional Japanese art of public entertainment, still enjoys widespread support among the Japanese public of today. This, it must be said, owes a great deal to the earnest effort of Kabuki actors dedicated to inheriting and preserving the traditional acting skills peculiar to Kabuki.

Kanzaburo Nakamura, introduced here, is one of these actors, and his son Kankuro Nakamura is also one of hopeful young actors destined to shoulder the Kabuki world of tomorrow.

A Kabuki performance in London last year scored an impressive success, and the hearty acclaim won in Britain, itself a nation with a brilliant theatrical tradition, put Kabuki into the spotlight in the theatrical circles of the world.



Kanzaburo Nakamura enjoys a brief moment of relaxation after entering his dressing room.

Kabuki has nearly three centuries of history. Kabuki originated in "Nenbutsu Odori" (dance of Buddhist prayers) and thus primarily comprised dances of a deeply religious nature at first. Moreover, dances were performed mainly by women and had a rather pornographic touch. The Government of those days, therefore, banned the participation of women on grounds their dances were inimical to public morality, allowing only male actors. Meanwhile, the contents of performance changed from Buddhist prayers to songs, and incorporated an element of drama in addition to dancing, gradually developing into Kabuki made up of three elements—song, dance and drama—as we see today.

In a word, Kabuki may be defined as a theatrical performance of stylized beauty based on these three elements. Besides, the art of male actors playing the role of women and its faithful inheritance from generation to generation support the unique acting pattern and charm of Kabuki.

The prohibition of women's participation in Kabuki led to the invention of "Onnagata"—that is, male actors impersonating females. This invention was conceivably accompanied by an unnatural distortion. Ironically, however, the art of a male impersonating a female also rendered it possible to create the kind of female beauty that men sought and longed for. That is to say, a woman performed by a man created a new type of beauty that was more attractive than that of a woman performed by a woman.

This innovation was not limited to Kabuki alone, and China's classical drama Chingchi also used to have female impersonators. But with the rise of the new Chingchi since the Great Cultural Revolution in that country, this theatrical custom has vanished, and now, Japan's Kabuki is the only theatrical art in the world that retains the system of men playing the part of women.

This unique acting feature of Kabuki has been preserved to this day also by a unique system—that is, the hereditary transmission of acting skills from father to son.

Actors, devoted to improving their skills, teach them to disciples, but mainly transmit them to



Entrance to the dressing room of Kabuki actor Kanzaburo Nakamura and his son Kankuro (photo at right). The pattern of a crane on the curtain is the actor's family crest.

their own children. The acting skills have thus been handed down from father to son. The reason why Kabuki has continued to be loved by the Japanese public for nearly three centuries is that it has established its foundation as a dramatic art with the passage of time. And much of the credit for this goes to hereditary actors who inherit acting skills from generation to generation.

Kanzaburo Nakamura of today represents the 17th generation. That is, the name Kanzaburo has been retained without interruption since Kanzaburo the First. Moreover, it is not only the name but also acting skills that have been inherited from generation to generation. But it is rare even in the world of Kabuki that the same name has been transmitted for as long as 17 generations.

As it is often said that "actors don't grow old," Kabuki actors are usually required to play the parts of all ages and both sexes—from the role of old man to that of girl in her late teens. Kanzaburo is particularly known for his wide



In a Kabuki play, an actor playing a specific role is required to have a special make up to fit the role. The so-called "kumadori" is one of such special make ups. In scenes where the actor plays a highly emotional role, he has to exaggerate the protruding veins and arteries of his face by painting in lines with red and blue pigments. Kanzaburo is shown here looking at the "kumadori" which had been copied on a piece of cloth.

repertoire. He skillfully plays the parts of old men and women, villains and pretty girls, to say nothing of heroes and heroines. He can portray persons of diverse characters—serious, comical, etc. He may well be called the No. 1 Kabuki actor in the variety of roles he can play. Not only that, he is an eminent actor capable of adding original acting rich in his own individuality to the acting skills inherited from his forefathers.

Japanese lovers of Kabuki are often heard to say they are going to see "such-and-such actor." This shows how much Kabuki depends on the charm of individual actors' skills. Kanzaburo is one of superb actors who never belies the expectations of Kabuki fans. He is also one of the most popular actors in the present-day Kabuki.

Kankuro, 18, is a son of Kanzaburo. He has looks more handsome than his father's. Though still a high school student, he has appeared on stage with his father since infancy. He is being severely trained as a young actor who will shoulder Kabuki of tomorrow.

At present, Kankuro is studying hard under Kanzaburo, who is at once his father and his master. Developing on the shoulders of this 18-year-old boy, however, is a heavy obligation not merely to absorb all of his father's traditional acting skills, but also to open a new page in the history of Kabuki.

The charm and life of Kabuki thus consist in the hereditary transmission of acting skills from father to son and then to grandson without interruption.

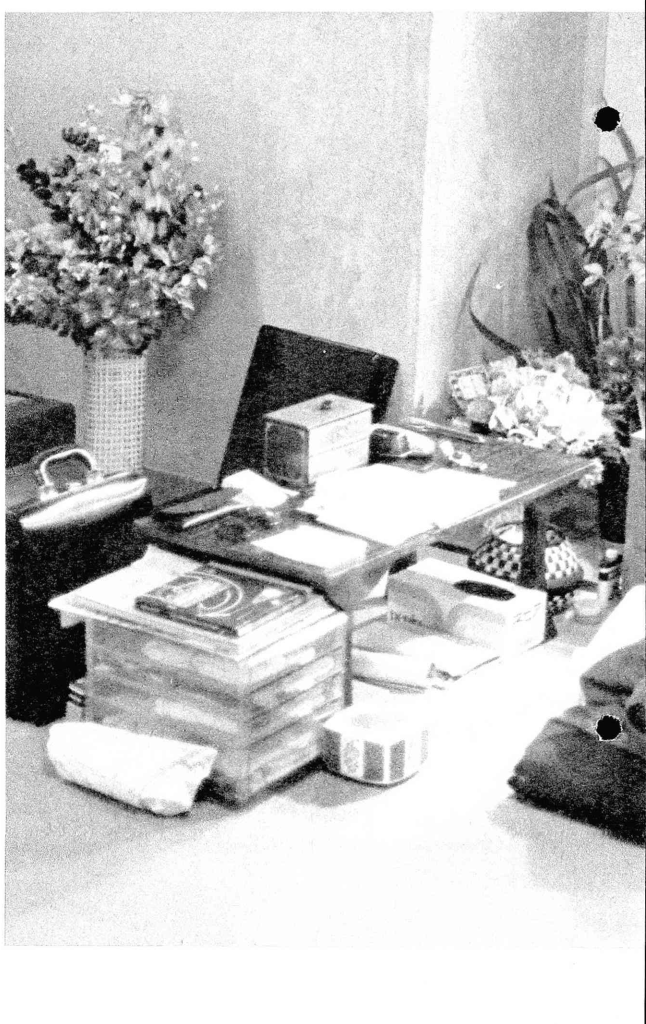
Right: Kanzaburo emerges from his dressing room in the attire and makeup of an old man. The expression on his face indicates the passionate devotion the actor has toward his role.

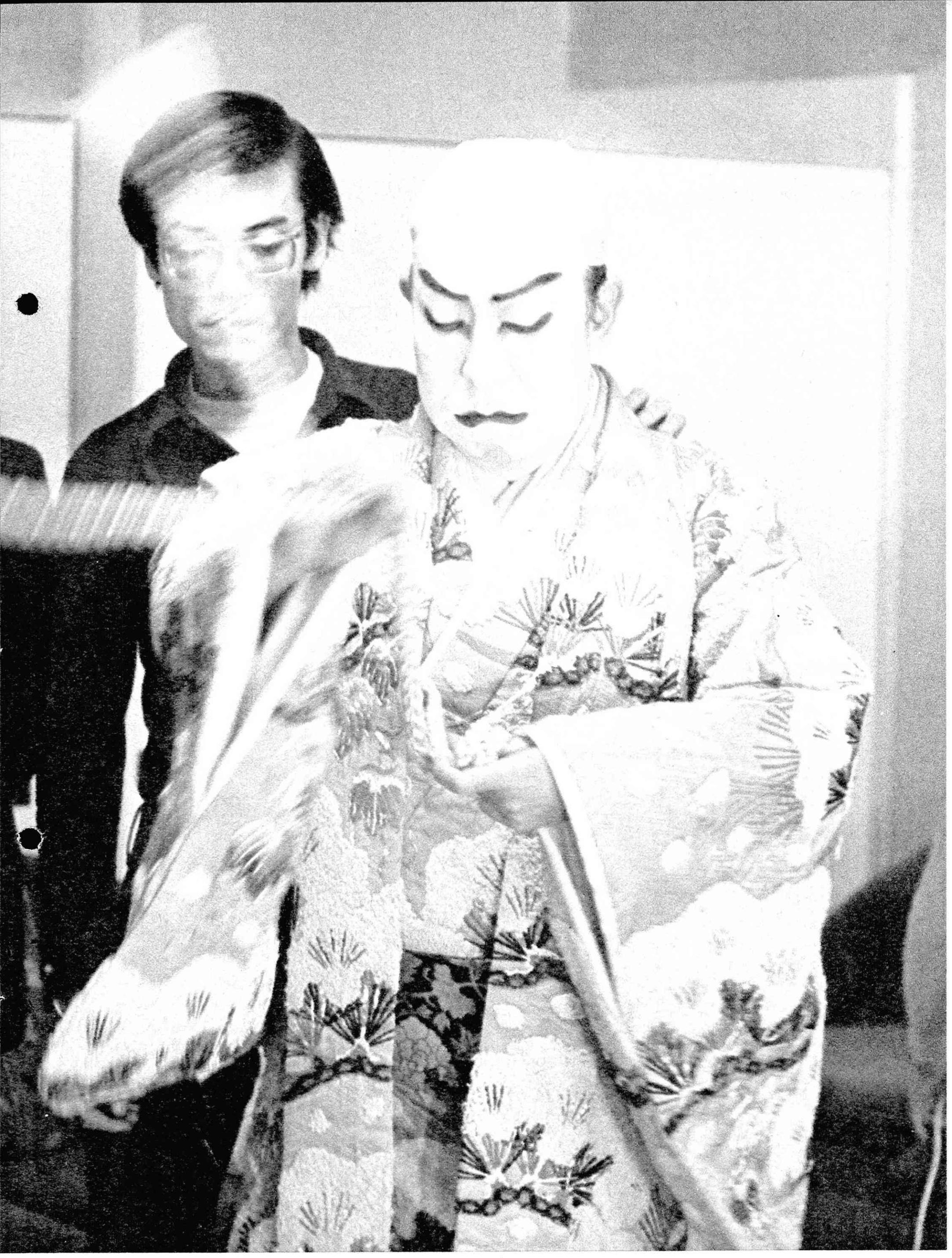

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Below: After his facial make up has been completed and the actor is fully dressed in his stage costume, Kanzaburo is helped by a hairdresser in putting on his wig. This is the final part of the actor's complete make up. Right: Kanzaburo puts on a gorgeous stage costume while his son, Kankuro (extreme left) looks on with a studious expression on his face.





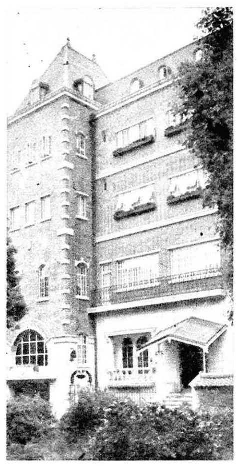






Left: A Kabuki actor's make up starts from his face. Here Kanzaburo, his upper body bare of any clothes, draws an eyebrow with a brush. By this time, his make up is nearly completed.





Right: Tragical love is also a theme frequently performed in Kabuki plays like the story of Romeo and Juliet in which the two die at the end. Kanzaburo (second from extreme left) is shown with his sweetheart in one of such Kabuki tragedies. Below: Aside from being able to put on a fine acting performance, a Kabuki actor is required to be able to sing, play musical instruments and dance. Kanzaburo is shown here playing the "samisen," an ancient Japanese three-stringed instrument in one of his roles.

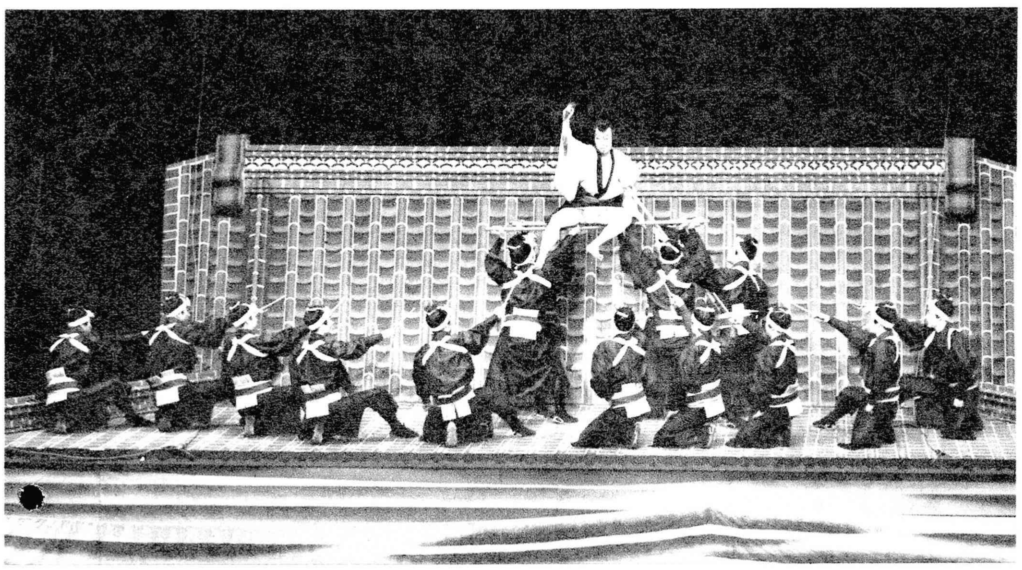






One of the most common themes performed in Kabuki is the Chushingura. Pictured here is a tragic scene from one of such plays in which a samurai tells his grieving mother that he must commit ritual suicide (harakiri) due to a misunderstanding.





The Kabuki was originally a play which incorporated songs, dances and acting. There are cases in which dancing movements are extensively used in acting performances, particularly in cases regarding mass acting.



Acrobatic acts are sometimes performed in Kabuki plays. Here Kanzaburo is shown in mid-air on a rope hung from the ceiling and moving across the stage. The white headdress worn by the actor denotes that she is married.



Kanzaburo performs a dance in the role of princess. The gorgeous head decorations indicate the daughter of a noble family. The two girls sitting in the background are, of course, male actors or "Oyama."



The various human emotions of anger, ecstacy, happiness, sorrow, fear and fright are also greatly exaggerated by Kabuki actors in order to impress the audience more. Here Kanzaburo is shown expressing horror and sorrow.

JAPAN OVERSEAS COOPERATION VOLUNTEERS

Devoted Service Across Developing Nations

"We were not transient travelers.
We were that nation's technicians,
teachers and workers.
By the time we left two years later,
The alien land was no longer alien,
And the smell of its soil and wind and sweat
Permeated our bodies throughout."

This is the words of Shin Kuwahara, who taught Japanese in Laos for two years as one of Japan Overseas Cooperation Volunteers (JOCV). In the eight years since the JOCV system came into being, a total of 1,330 young men and women have been dispatched to 15 developing countries. Brimming over with vitality, they have devoted two precious years of their youthful days to the cause of nation building in these countries. They have imparted their techniques and skills to the native people, while living and working with them and forming warm heart-to-heart contacts with them.

The JOCV system was launched in 1965 as part of Japan's economic cooperation with developing countries.

The purpose of the system is to "dispatch Japanese youths, sound in mind and body, in response to the requests of developing nations so that they may live and work together with the people of the host countries in order to cooperate in the socio-economic development and progress of these nations and deepen friendship and mutual understanding with them."

Late in 1965, the first group of 26 youths was sent to four countries—Cambodia, Laos, Malaysia and the Philippines—after three months of training. The number of JOCV youths dispatched abroad has since been increasing year after year—103 (to six countries) in fiscal 1966, 162 (to seven countries) in fiscal 1967, 179 (to nine countries) in fiscal 1968 and more than 200 from fiscal 1969 on. As of January 1, 1973, the total stood at 1,330 (including 142 women).

Meanwhile, the number of countries receiving these Japanese youths has reached 15—that is, Cambodia, India, Laos, Malaysia, Nepal, the Philippines, Kenya, Tanzania, Morocco, Zambia, Malawi, Ethiopia, Syria, El Salvador and West Samoa.

Of the JOCV members, the Philippines has taken the largest number of 237, followed by Malaysia (217), Laos (205), Tanzania (182), India (124) and Kenya (115).

JOCV youths are sent preferentially to those countries which (1) are particularly keen to receive Japanese volunteers and have projects worthy of cooperation, and (2) can provide living and other conditions suitable for the effective enforcement of the Japanese youths' intended mission. The length of their stay in the host countries is two years in principle, but may be extended with their consent if the host countries so desire. At present, there are youths who have spent more than four years abroad.

JOCV volunteers are publicly recruited. Any young men and women, aged 20 or over, with high intellect, refined sentiment and strong will may apply provided they have techniques and passion necessary for the progress of developing nations. Qualified applicants are first registered at the JOCV Secretariat. JOCV volunteers are chosen from among the registered applicants and undergo pre-assignment training for three to four months at the Training Center. After that, they must go through a final screening before being accepted as JOCV members.

During the training, the youths are given re-education in their techniques and crafts as well as training in various applied techniques, a correct understanding of the host nations, practical language education for ensuring adequate communication with native people (especially native languages), mental and physical traning for adjusting to any environmental changes, general knowledge of medical care and sanitation, etc.

The JOCV services are offered in as many as 150 fields, including agriculture, forestry and fisheries, mining and manufacturing techniques, transportation, telecommunications, broadcasting technology, civil engineering and construction, medical treatment, public health, vocational training, Japanese language, and physical education.

JOCV volunteers are being recruited smoothly. But in those fields where automation has made marked progress in Japan, such as bamboo crafts and pottery, skilled craftsmen are available only in limited numbers, making it difficult to meet requests from abroad.

JOCV youths are dispatched abroad three times a year. This year, the first group of 65 youths will depart for 13 developing nations in mid-March, while Tonga will be newly added to the list of countries receiving JOCV volunteers from this year, bringing the total to 16. The members of the first group, eager to cooperate in the construction of better society in alien lands with their techniques and service spirit, are currently undergoing technical, mental and physical training at the JOCV center in Tokyo so that they can best perform their respective missions.









Left: Yoshio Ishiwatari (right), giving guidance on fishing gear and techniques in Mombasa, Kenya, is returning to the shore at low tide after laying out fixed nets. Top: Ishiwatari and Hiroshi Saito teaching Kenyan fishermen in Mombasa how to mend fishing nets. Bottom: Ishiwatari, living in a tent on a remote Mombasa beach is broiling a fish for supper.







Yoshinori Otani is giving guidance on sericulture in Fes, Morocco.

Left: Of the JOCV youths so far dispatched, the largest proportion of 46 per cent engages in agriculture, forestry and fisheries. The photo shows Masataka Takagi teaching a Tanzanian how to check seedlings at a nursery in Dar-es-Salaam.

Below left: Curious children gather as Nobuhisa Awane starts testing a hand tractor in the suburbs of Tetouan in Morocco. Below right: Misses Yoko Yamamoto and Keiko Tashiro are shopping for supper at a market in Bombay, India. Besides technical guidance, promotion of friendship with local people is an important mission of JOCV youths.





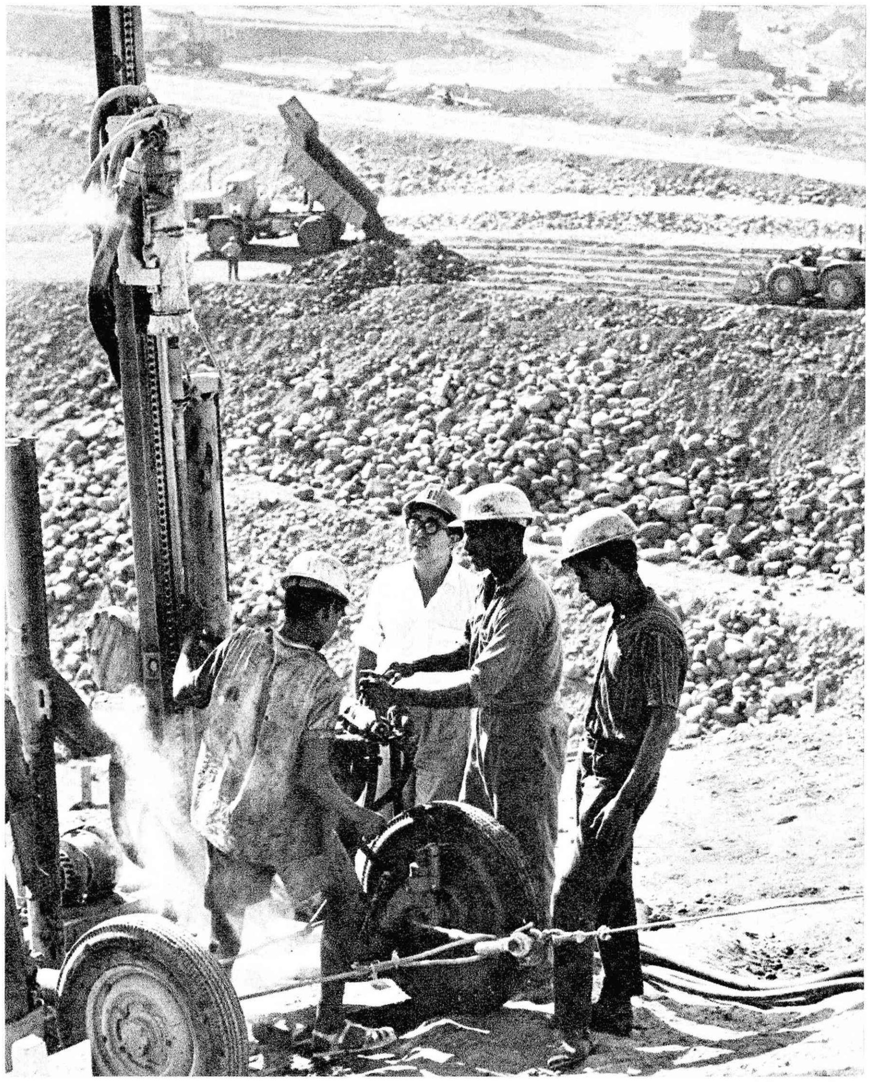


Hideji Kawasaki is working with students of a women's secondary school in Morogoro, Tanzania.

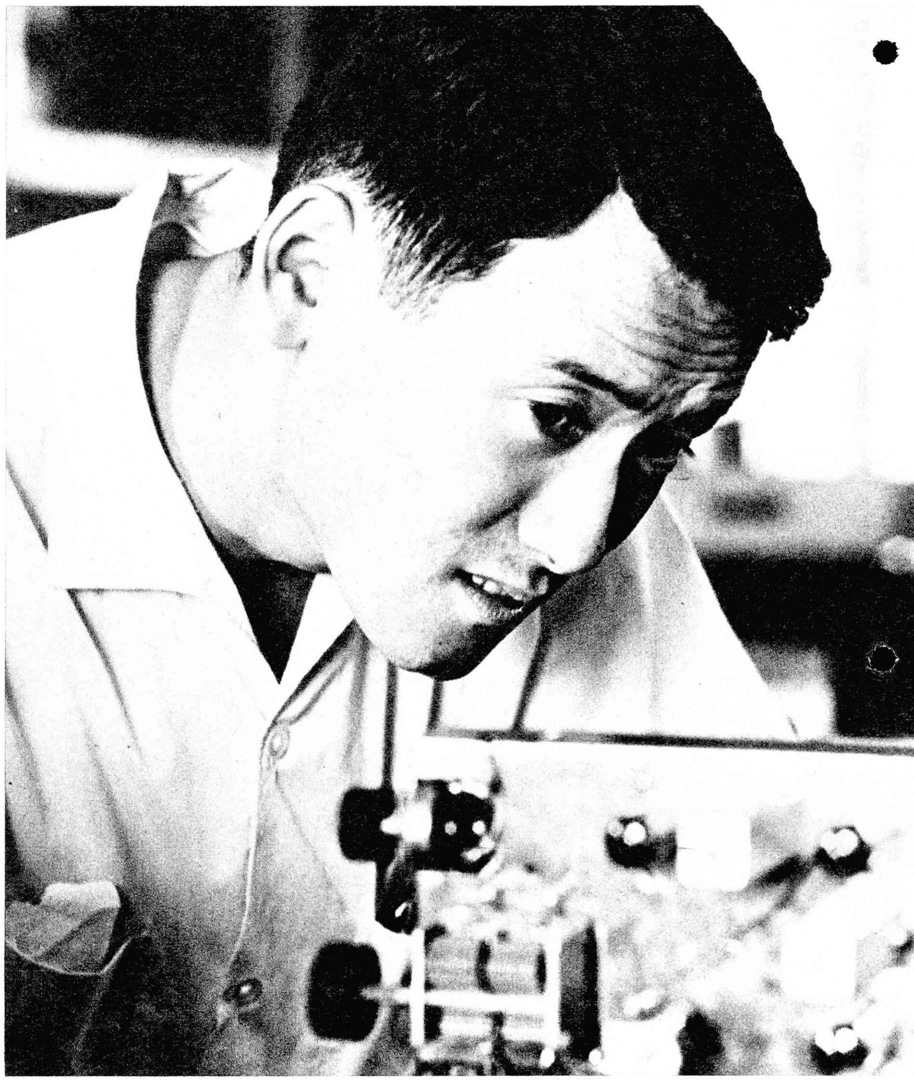


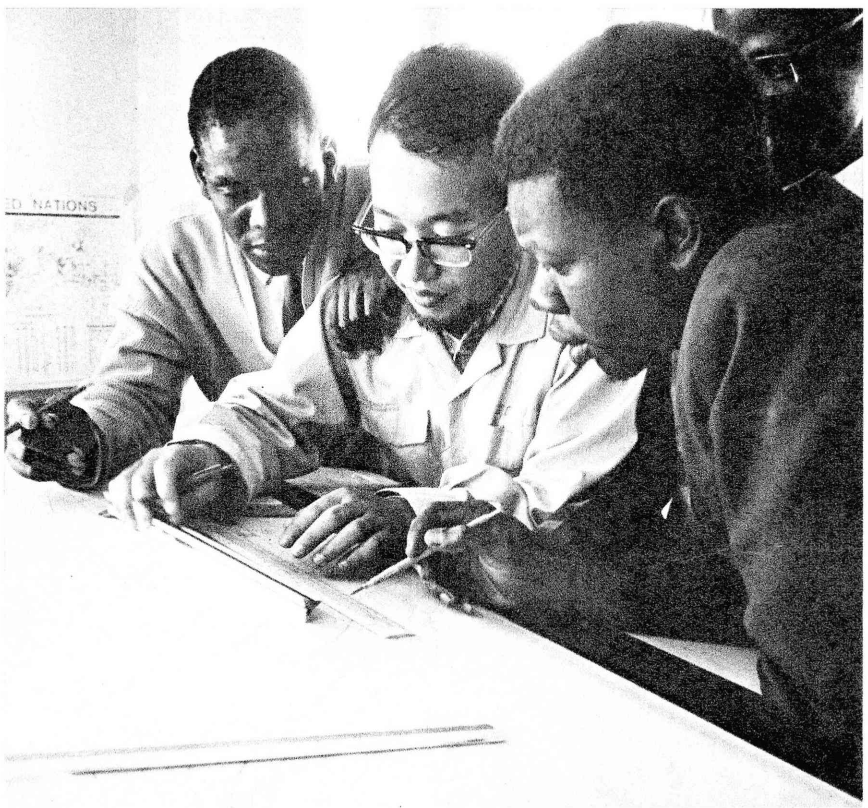
Miss Hisako Kurimata is teaching dress-making at a community center in Tanzania.

Yoshitada Hashimoto working at a rock-fill dam site in Marrakech, Morocco.



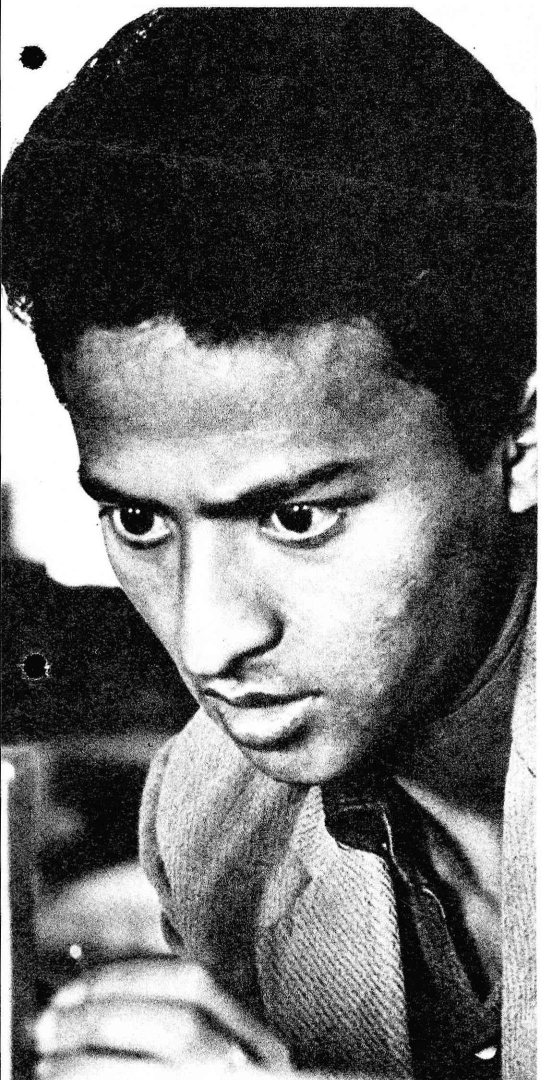
Harumitsu Nakajima is teaching how to repair radio at a technological school in Lodhipur, India.

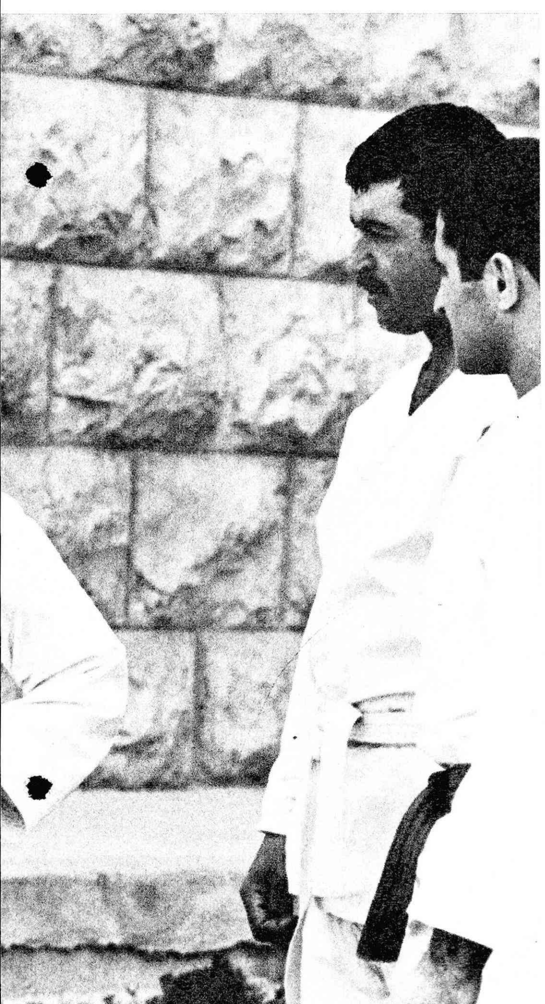






Right: Judo and karate are recognized the world over as effective arts of self-defense. In the photo, Hideki Okamoto is teaching karate at a police school in Damascus, Syria. (Photo by Kazuo Watanabe). Above: Mitsuo Inoue is giving guidance on drafting at the Nairobi Housing Corporation, Kenya.







Above: Kiyohiko Asano, giving guidance on rice culture in Ifgao, the Philippines, is learning the native language at a nearby primary school. JOCV youths cannot be fully effective in their work without heart-to-heart contact with local people through their native language.

PAPER DOLLS

Kaminingyo (paper dolls) made of only traditional Japanese paper excite nostalgia about childhood in the minds of the Japanese people. The dolls, retaining the same neat and clean atmosphere and the same soft luster peculiar to Japanese paper as in ancient times, inject moments of relief and tranquility into the busy life of today.

Paper dolls introduced here are the works of Mrs. Komako Ishigaki, a foremost Kaminingyo artist. Her dolls have created many Kaminingyo lovers because of their characteristic figures. Though without eyes and nose, they are rich in facial expression. Though without limbs, they wonderfully strike us as full of lively motion. The extremely simplified dolls dance or sing, depending on the mood of a person who appreciates them.

Mrs. Ishigaki is devoting herself to maintaining the traditional art of Kaminingyo by not only creating works of her own but also training disciples and introducing the beauty of the Japanese paper dolls to foreign nations. This spring, she held an exhibition of paper dolls in France, winning high acclaim among the French public.

The themes of her dolls are marked by a rich variety, ranging from Japan's time-honored public entertainments—Noh, Kabuki and Bunraku (puppet play)—and commoners' everyday life in the Edo Period to an image of daffodil. And all of them are brimming over with lively beauty that makes one wonder if they are really made of paper alone.





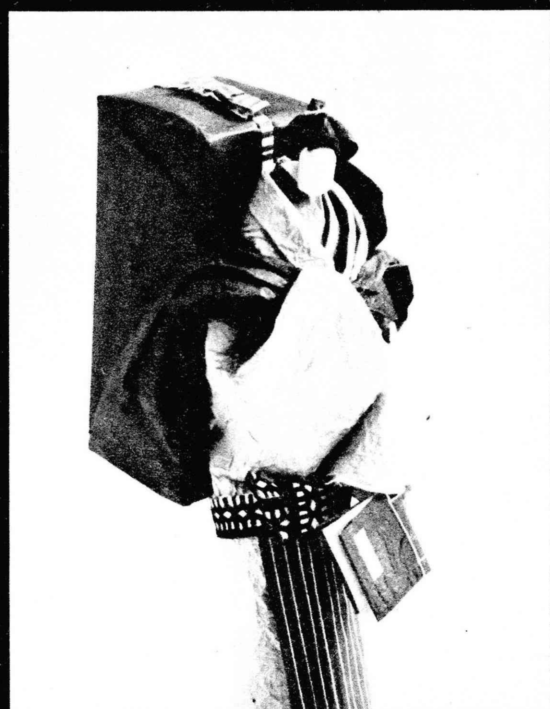


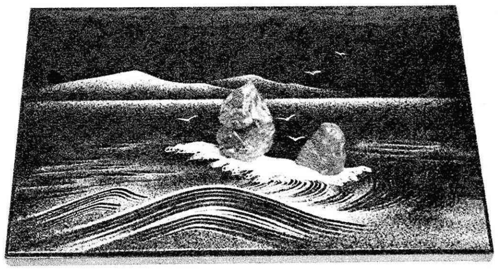




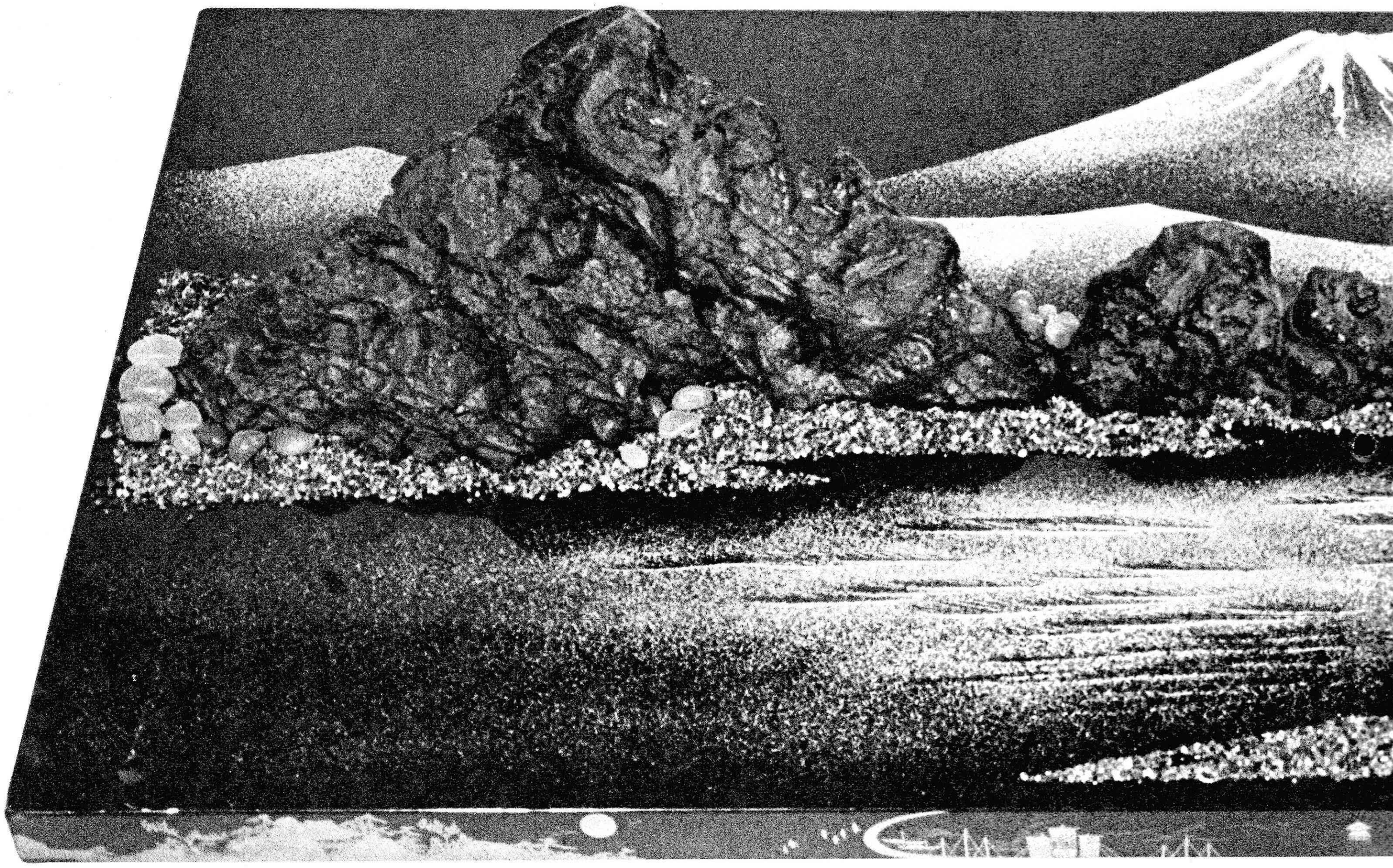








Let's Enjoy





Madame Tsubouchi, head master of the Enzanryu school, explains the art of Bon-seki landscaping.

Bon-seki is a Japanese art of portraying beautiful scenes of Mother Nature, such as mountain, beach, mountain stream and plains, on a small black lacquer tray by means of sand, gravel and stones.

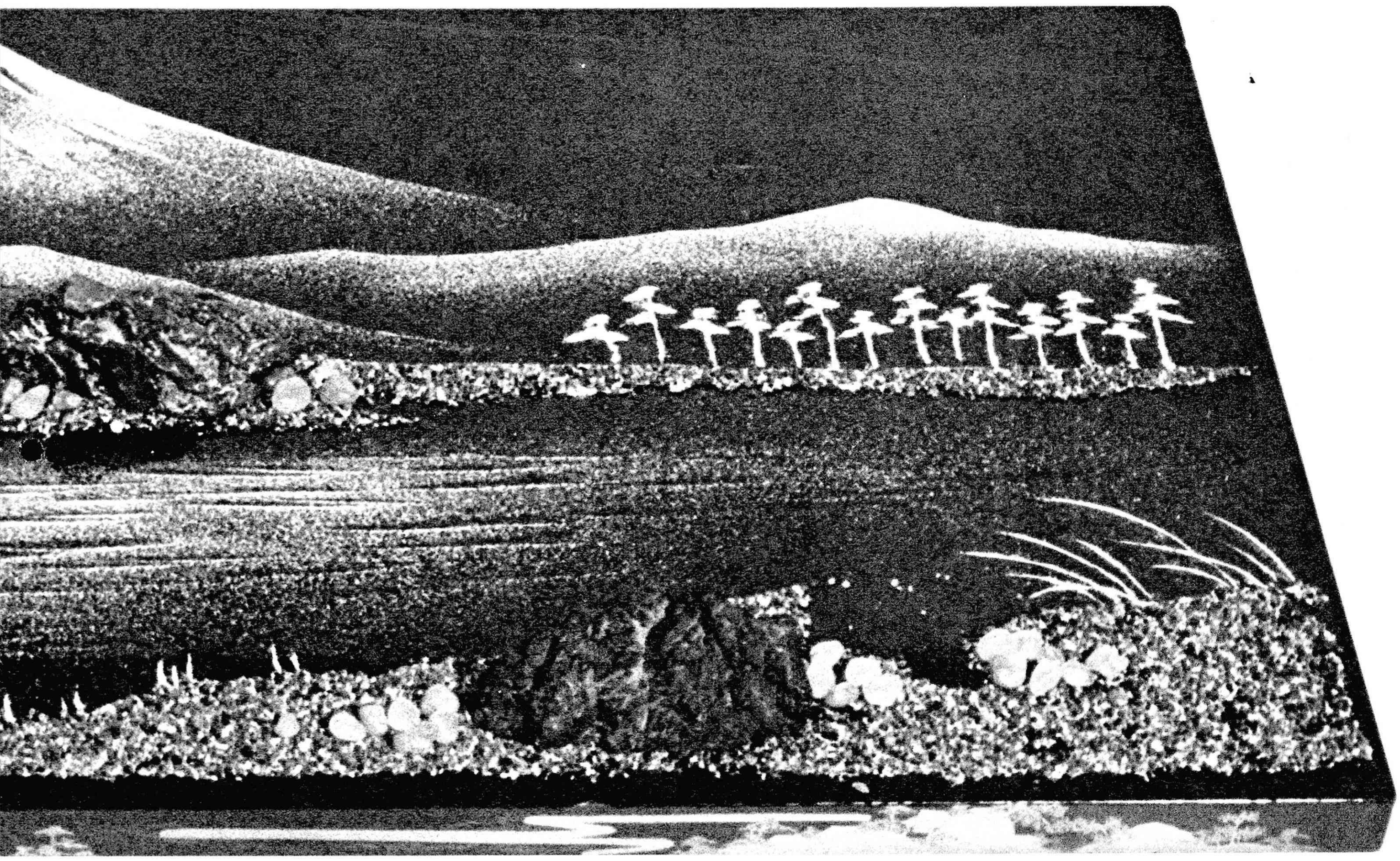
As is clear from flower arrangement and tea ceremony already well known abroad, Japan's traditional arts strongly reflect the Japanese people's profound attachment to Mother Nature and the changes of the seasons. This is especially true of Bon-seki. It may be said that Bon-seki, which depicts nature by giving full play to the natural shape of stones, the color of sand, etc., characteristically represents the Japanese people's desire to introduce as much nature as possible into their daily life.

The origin of Bon-seki is not clear. In Japan, however, there was from olden times a custom of appreciating stones of beautiful or rare shapes and colors. Bon-seki, it is believed, also derived from this custom. In the 16th century as tea ceremony came into vogue, the art of Bon-seki was also widely accepted as a hobby in the high society, and books detailing styles of Bon-seki and how to selecet proper stones and sand were published. It was in those days that many gardens were created with rocks and sand as instanced by the rock garden of the Ryoanji Temple in Kyoto.

With the advent of the Edo Period (1603-1867), Bon-seki came to enjoy a great boom as a major hobby in the upper circles, and various schools were born. Nevertheless, the torrential influx of Western culture following the Meiji Restoration in 1868 brought on a rapid decline in the popularity of Bon-seki, a typically Japanese art, forcing many of the Bon-seki schools to die out. At present, there are only five schools left, such as Enzan-ryu, Hosokawa-ryu and Kiyohara-ryu. Introduced here is Enzan-ryu, headed by Madame Sumako Tsubouchi. A prime characteristic of this school is to use natural stones and sand without any processing, although in some schools, artificially colored sands are used.

Materials of Bon-seki are sand, gravel and stones. As for sand, five or six varieties are used, such as finely powdered snow-white sand,

Bon-seki



Bon-seki Landscape by Madame Tsubouchi: "Mt. Fuji."

blackish sand and brownish sand, while gravel also consists of about as many varieties, including round-shaped, rugged, white, brown and black gravel. Stones are primarily of dark hues and so finely shaped that they can be independently appreciated as natural works of art. With the sole exception of white sand, which requires artificial pulverizing, all these materials are picked directly from Mother Nature, and Bon-seki artists collect stones, sand and gravel to their liking from river beds and beaches.

Black lacquer trays used in Bon-seki are either rectangular (about 30 x 60 centimeters) or elliptical (major axis: about 60 centimeters, minor axis: 30 centimeters), depending on the themes of landscaping.

Main implements employed for Bon-seki are sieves for sprinkling white sand on the tray, feathers for depicting fine details or removing unnecessary sand, wooden moulds for expressing straight or curved lines, and large and small spoons for placing sand and gravel on the tray. There are no particular rules for the forms and sizes of these implements, and each Bon-seki artist is free to devise suitable tools of his own.

These materials and implements are used skillfully to portray varied aspects of Mother Nature, and the actual process of Bon-seki landscaping is shown here by a series of photographs.

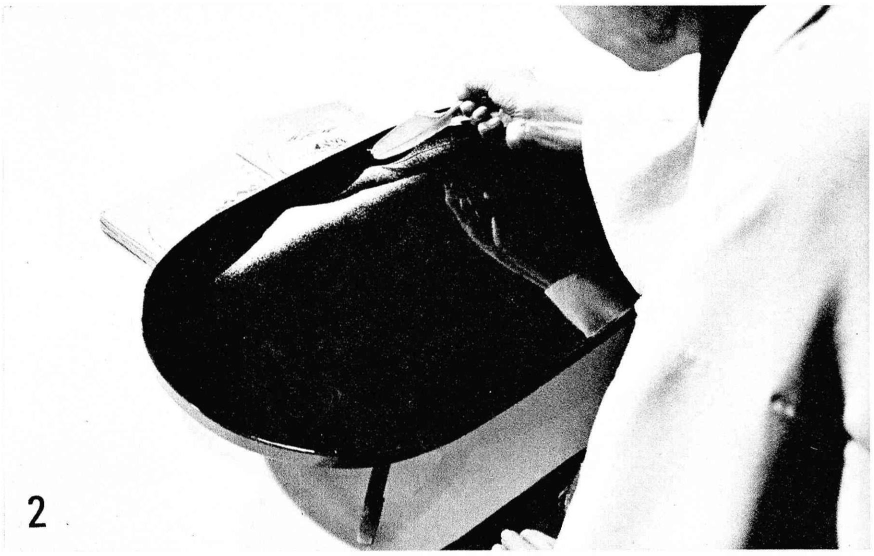
As with all other traditional Japanese arts, great importance is attached to "saho" (etiquette) and "kokoro" (mental attitude) in the process of production. That is, the result of work is not the only thing that counts. Therefore, it takes about seven years to master the art of Bonseki. The more advanced a Bon-seki artist's skill, the greater depths of the art he sees ahead. Nevertheless, it is not necessarily right to think that the art of Bon-seki is so esoteric that an amateur cannot try his hand at it.

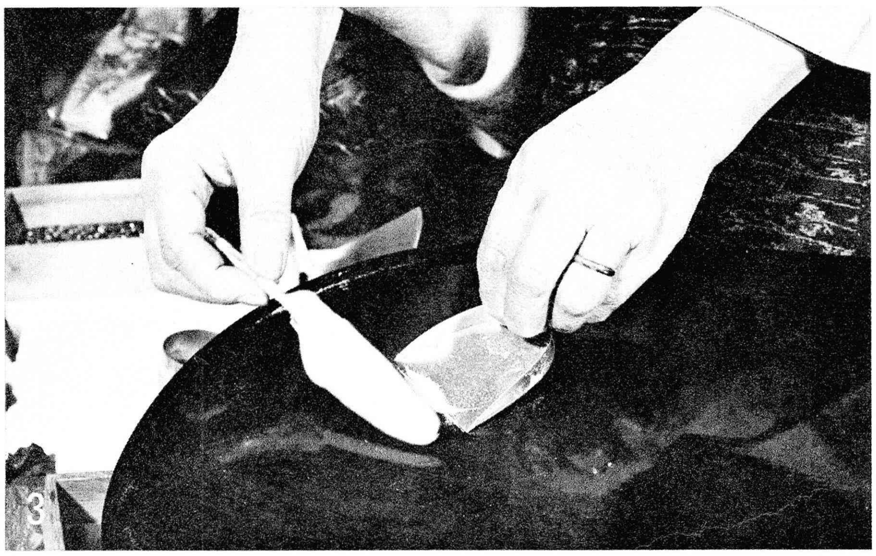
Rather, it may be said, Bon-seki is the easiest of the Japanese traditional arts for foreigners to learn. Implements may be freely devised, while materials can be collected directly from nature. Once you acquire a measure of basic skill, you can turn out an elementary Bon-seki landscape in 30 minutes to one hour. Since materials can be used repeatedly, you can enjoy Bon-seki landscaping by freely choosing themes suitable for the season and the place where the Bon-seki tray is put, as well as commensurate with your skill.



Madame Sumako Tsubouchi (second from right) gives a comment on the work of her pupil.

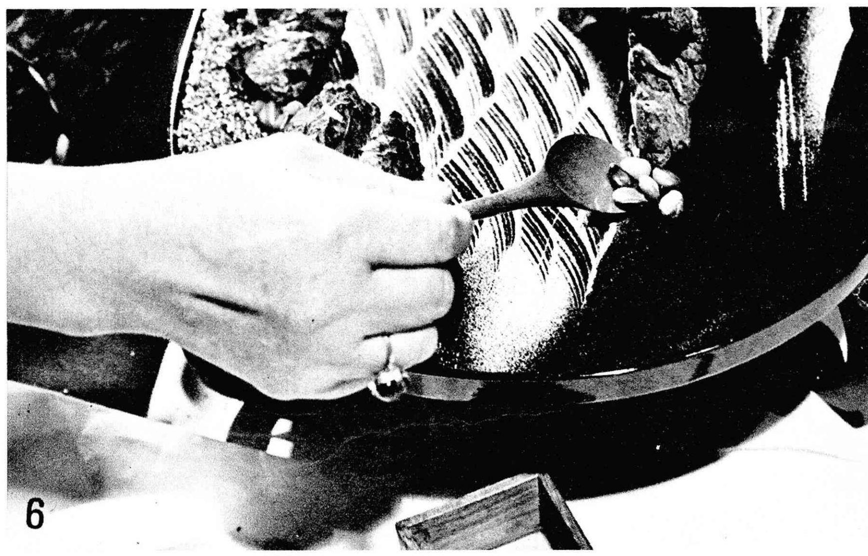




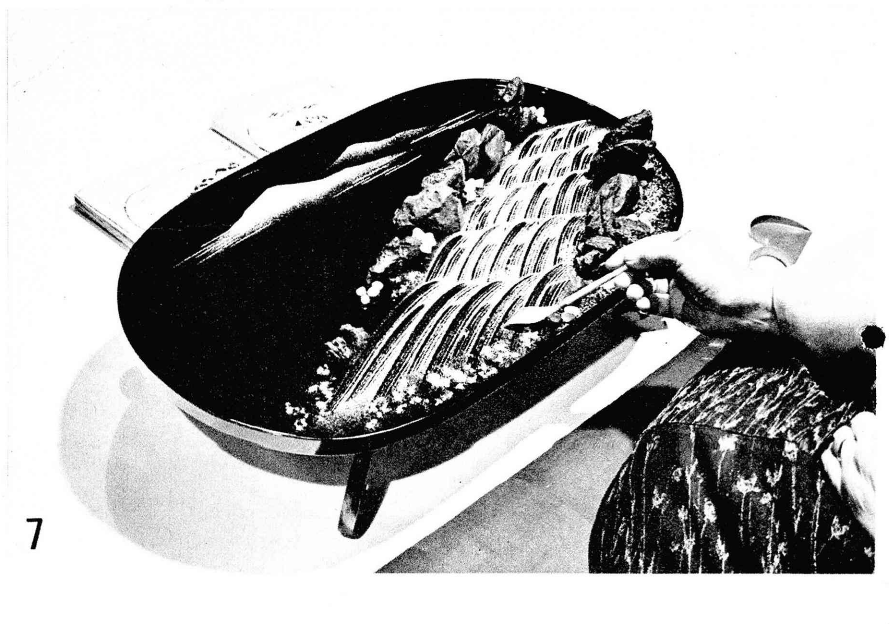


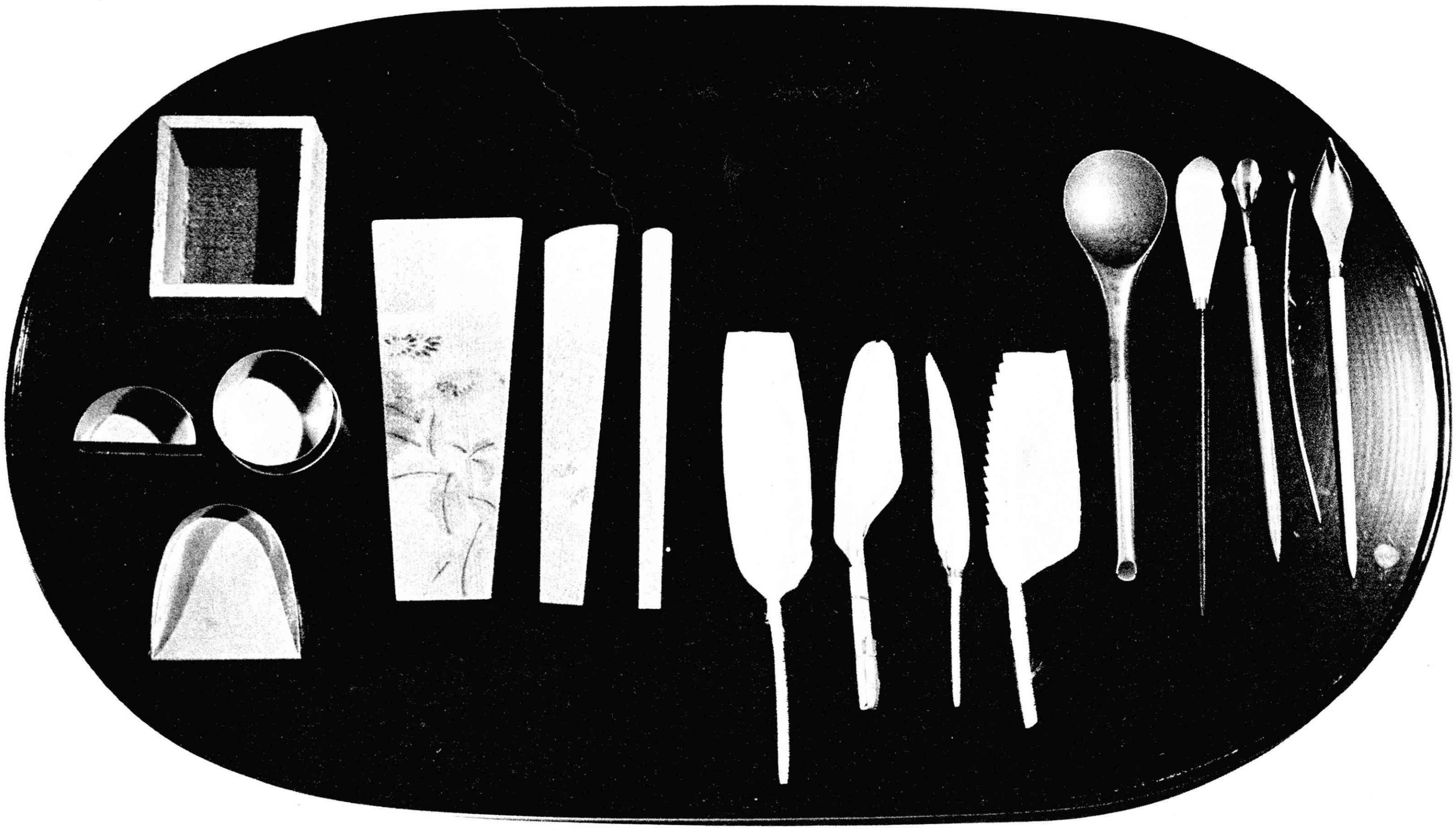




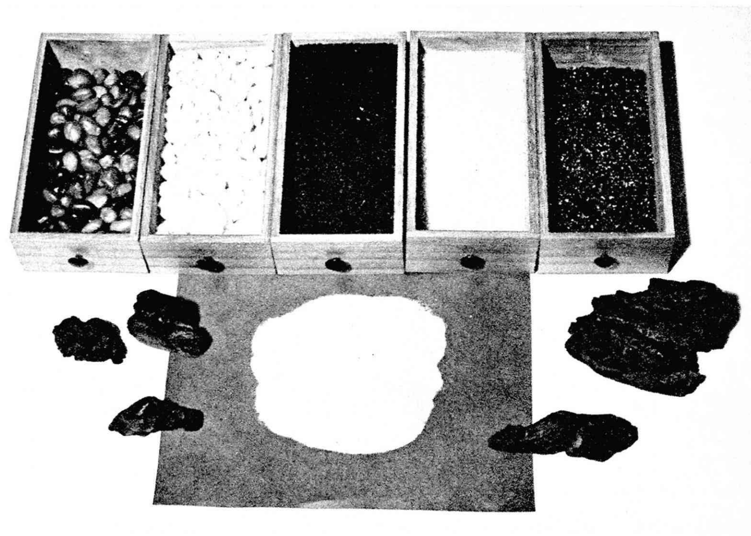


(1) White sand is sprinkled on the tray with a sieve. (2), (3) Feather is used to remove unnecessary portion of white sand to delineate the shapes of mountains in the distance. (4) The flow of a stream is portrayed with a feather cut jaggedly on one side. (5) Stones are arranged along the stream. The number of stones must always be odd. Suitable stones are chosen from a collection of multifarious stones. (6) Gravel and sand are placed at the base of stones to complete the composition of the intended landscape. (7) Foams of the stream are expressed with white sand arranged by a pointed spoon. A beautiful aspect of Mother Nature is thus reproduced on the small black-lacquered tray.





Implements used for Bon-seki. (From right) Spoons for placing sand and gravel; feathers for depicting patterns with powdered white sand and removing unnecessary white sand; wooden plates for depicting lines; variously shaped sieves for sprinkling sand.







Left above: Part of sand and stones used in Bon-seki. Left below: Moulds for portraying birds and the moon. Above: Chest of drawers for holding various sand and gravel.

Japanese Currents

Reading Pleasure for the Weak-Sighted

The Tokyo Metropolitan Central Library, opened in Minami-Azabu, Tokyo, last January, is engaging keen attention because of its special facilities for the physically handicapped. In particular, seven Optiscopes, magnifying reading apparatus using television, have proved a big boon for the weak-sighted. With the aid of the device, even those persons hardly able to read letters on account of extremely weak sight can clearly read fine letters in a dictionary.

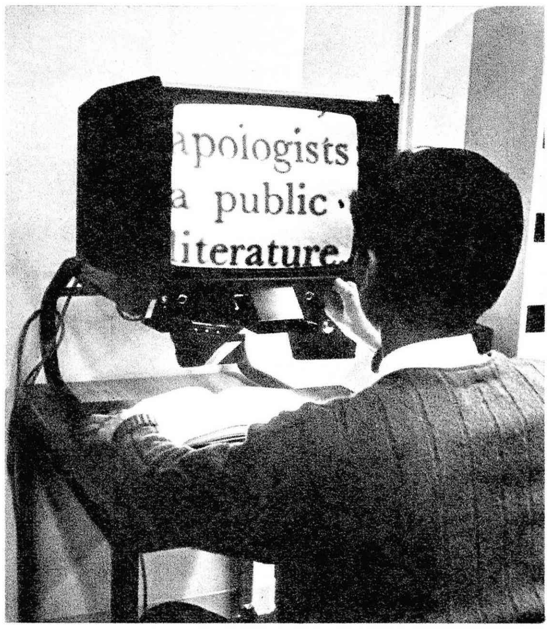
Optiscope using closed-circuit television without electric waves is based on the same principle that applies to industrial television (ITV). As shown by the photo, when "letters" one wants to read are placed on a freely movable stand, the letters, magnified by a zoom lens, are projected on a cathode ray screen in front.

This device is a product of three years of joint research effort by Mikami and Co., Ltd., an optical instrument maker in Tokyo, and a staff of the Visual Handicap Department of the Tokyo Metropolitan Rehabilitation Center for the Physically and Mentally Handicapped, taking a hint from industrial television.

Thus far, the weak-sighted have relied on powerful spectacles or magnifying glass. Even with these aids, they have to bring their eyes very close to a book. A weak-eyed man gets dead tired if he reads a book in such a way for half an hour with a magnifying glass in one hand. This becomes virtually desperate in the case of fine letters. If a myope of only 0.04 diopter wants to read letters in a dictionary, they have to be magnified 15 times. But Optiscope is capable of as many as 25 magnifications. It enables even a person of 0.01 diopter, who can hardly read letters, to read a textbook.

Since the device is free of such flickering of image as is the case with home TV receiver, a continuous watching for many hours causes little fatigue. With the operation of a single knob, one can freely magnify letters to whatever size one pleases. Moreover, for those who complain the screen with black letters on the white ground is too glaring for their eyes, the black and white colors can be reversed.

Mikami, the maker, says that although the device is priced at about 400,000 yen in Japan, less expensive monitoring instruments can be linked with it, enabling many weak-sighted per-



sons to read a book together. Therefore, it says, the device may be used for lessons at schools for the blind.

The Tokyo Metropolitan Central Library is a modern five-story structure with two basement floors and a total floor space of 20,000 square meters. It has 1,200 reading seats. In addition to the Optiscopes, the library also has five Face-to-Face Reading Rooms for the Blind. In these rooms, volunteers commissioned by the library read books for blind visitors. They are equipped with tape recorders as well, and blind persons can listen to the taped readings again upon returning home. Other facilities for the physically handicapped include toilets for wheel chair users. In this way, the library as a whole is characterized by special consideration toward the physically handicapped.

Japan's Publishing World in 1972

How did Japan's publishing circles fare in 1972? Here are some highlights as culled from the statistics of the Research Institute for Publications.

The total sales of books and magazines (excluding textbooks) for last year scored a 14 per cent gain over the previous year to 556,100 million yen. That is, the Japanese people bought about 5,500 yen worth of books and magazines on the per capita average.

As for the book division, which accounted for half of the total sales, the number of books published remained unchanged from the previous year at something like 29,900. But the total copies sold increased by 6.7 per cent to 502,070,000 worth 276,000 million yen or up 11.6 per cent. This was because many books went into more than one edition.

A case in point was the emergence of massive best sellers. In 1972, there were as many as four "million sellers" (books that sold over one million copies each). Usually, only one "million seller" or none at all appears in Japan's publishing world annually. The four best sellers follow:

Kokotsu-no Hito (A Senile Man)—Authored by noted woman novelist Sawako Ariyoshi, the book depicts tragicomic events experienced by a family because of a senile father-in-law being cared for by a woman. This novel has served to call renewed attention to the problem of old people as a major social issue in Japan.

Ten-no Ongaku (Music of Heaven)—Biographically recorded sayings and doings of Miki Kotani, founder of the new religious sect Rei-yu-kai. This is a Bible for her following.

Ningen Kakumei (The Human Revolution)—Authored by Daisaku Ikeda, president of the Sokagakkai, a powerful Buddhist sect, the book is a detailed description of his teacher Josei Toda's life and his guiding principles against the background of Japanese history over the past half century.

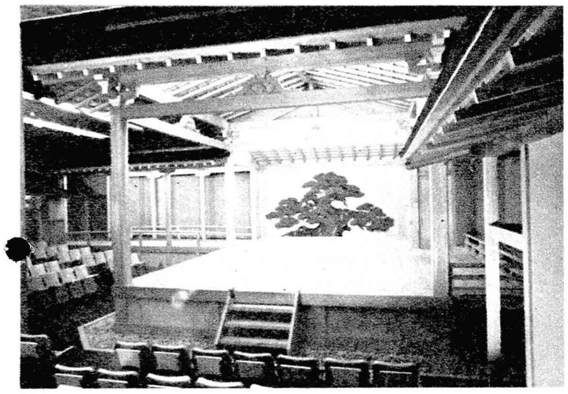
How to Sex—This book of Yasushi Narabayashi, gynecologist, is designed to give a correct knowledge of sex life with the aid of abundant photos.

Besides, 10-odd books sold more than 300,000 copies each, led by Prime Minister Kakuei Tanaka's "Remodeling of Japanese Archipelago" (900,000 copies). Another reason for the growth of books of second or more edition was a 30 per cent increase in the copies of "bunkobon" (popular library books), most of them second or more printings.

By contrast, a slack trend was noted in the complete works and encyclopedia division, an erstwhile pacemaker of a publishing boom, which showed a 28 per cent decline last year.

Monthly magazine showed a further trend toward specialization, and an intense competition in various fields forced an increasing number of them to be suspended or discontinued. Weeklies registered a rise in the value of sales owing to price hike, but their circulation leveled off.

Noh Theater Built in Ginza, Tokyo



A new Nogakudo (Noh theater) has recently been opened in Ginza, a fashionable shopping center of Tokyo, to give a better understanding of Noh, a unique theatrical art of Japan, to the general public.

The theater with a total area of 480 square meters occupies the eighth and ninth floors of the nine-story Ginza Nogakudo Building at Ginza 6-chome. The building has been constructed by Miss Namiko Iijima, owner of a Western-style dress shop, on her land to the memory of her deceased father Sutegoro, who used to express a desire to "build a cultural facility in Ginza, Japan's No. 1 main street." The theater, though seating only 109 persons, has a full-scale stage built to the exact specifications of the Noh tradition. Leaders of the Japan Noh Association want to take advantage of the theater's location—right in the middle of a plush shopping zone—to have Ginza Street strollers and foreign tourist drop in casually so that the time-honored Noh may be opened to the people at large. Photo shows the stage of the Ginza Nogakudo.

Go—"Philosophical Chess of the Orient" Getting Popular Abroad

The Nihon-Kiin (Japan Go Association), the center of guidance on Go—a chess-like traditional game of the Orient, has over the years been striving not only to increase the Go playing population in Japan but also to spread this unique game abroad as part of the nation's cultural exchange with other countries.

Last year, Nihon-Kiin sent Go missions to Europe and North America. It says that the two missions met an enthusiastic reception wherever they went, fully attaining their purposes, including the establishment or restoration of Go Clubs abroad.

The mission to Europe consisted of Kaoru Iwamoto, 9th Grade holder; Miss Sachiko Kodama, 2nd Grade holder; and Kohei Yoshida, interpreter. It toured West Germany, the Netherlands, France, Austria, Yugoslavia, Switzerland and Italy from July 23 to September 4, giving guidance at Go Associations and Go Clubs in these countries. The mission also attended the 16th European Go Championships (held in Enschede for two weeks from July 30 last year) and gave comments and guidance. (The photo shows Miss Kodama is giving guidance at the Go Club in Hamburg.)



At present, there are about 100 Go Grade holders in Europe as well as seven Go Associations and 44 Go Clubs. Moreover, two quarterly magazines on the Go game are published—that is, Go Zeitung in Dusseldorf and Die Treppe in Vienna. In West Germany where Go has been played by many people for years, there is said to be a school—Walter-Gropius-Schule in the suburbs of Berlin—which has adopted Go as an optional subject for students.

Meanwhile, the mission to North America comprised Ichigen Okubo, 9th Grade holder; Yoshiaki Nagahara, 4th Grade holder; and Stuart Dowsey, interpreter. It spent more than six weeks from September 1 in visiting universities and Go Clubs in such cities as New York, Washington, Chicago, Montreal, Los Angeles, Baltimore and Seattle. It mainly gave lessons to beginners, while publicizing the game of Go through mass media. There are presently 10 Chapters of Nihon-Kiin and 40 Go Clubs in North America.

Nihon-Kiin is now considering dispatching similar missions to the Soviet Union and South America. However, since such missions stay abroad for only limited periods, it is planning to ask Go-playing residents abroad to give constant guidance to overseas Go players with a view to having the achievements of the special missions take firm root in foreign nations and increasing overseas Go lovers steadily. This plan calls for selecting and naming amateur instructors from among overseas residents, such as representatives of Japanese trading firms. So far, Go enthusiasts (both Japanese and foreign) abroad have been giving guidance at Go Clubs in various nations. Nihon-Kiin is now thinking of according the formal status of Go instructor to any respectable persons abroad who are eager to help Go players even if they are not yet proficient enough to receive Go Grade.

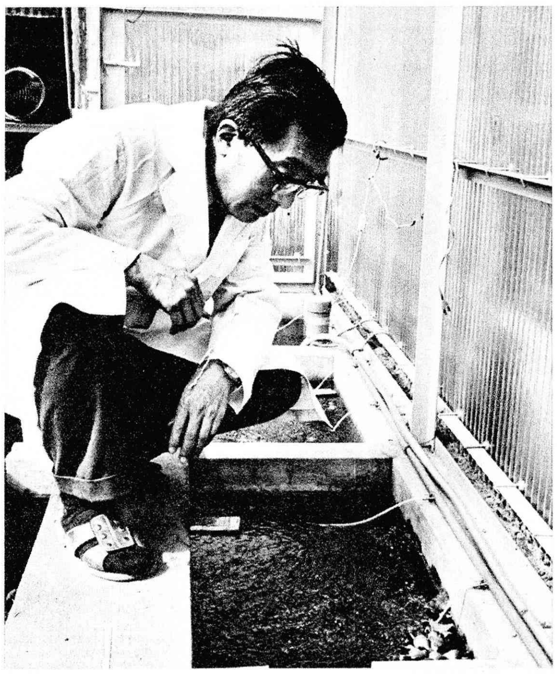
Meanwhile, Nihon-Kiin has published guides for foreigners for the first time as a means of facilitating the spread of Go abroad. It is planning to sell 100,000 copies of two books—one for introduction and the other for elementary lessons—in four languages—namely, English, French, German and Spanish. The English and German editions were published in mid-March.

Guppies for Cleaning Water

Prof. Manabu Sasa, Director of the Institute of Medical Science, the University of Tokyo, is conducting a unique research to use guppies—very small fish originating in South America, which are highly prolific—for cleaning foul water.

Guppies prefer to live in water polluted by organic matter (water temperature: 20 to 30 degrees C.). They grow and multiply, feeding on the decaying matter (that is, cleaning the water). Of course, guppies also emit excrements in the water. But carbonic acid gas and compounds of nitric and phosphoric acids issuing from such excrements are absorbed by water plants and weeds, which, while growing, give off oxygen—the source of guppies' life—into the water. Prof. Sasa's study is designed to take advantage of such natural cycle for cleaning foul water.

According to Prof. Sasa's experiments, when five grams of powdered animal food was added to 10 liters of water (temperature: 25 degrees C.) in a glass container, the dissolved oxygen value (DO) in the water dropped gradually and soon became zero. No ordinary fish could survive in such septic "dead water." But 200 immature guppies released in the water came up to the surface for breathing and occasionally dived to the bottom to eat a sediment of decaying animal food and microorganisms breeding there. Two weeks later, as many as 196 guppies survived and gained weight into the bargain. Moreover, as they ate the decaying organic matter and microorganisms, which consumed oxygen in the water, the dissolved oxygen value (DO) started to increase again.



Prof. Sasa is now studying why guppies survive and even prefer to stay in septic water, how much pollution they can tolerate, and what conditions are most effective for guppies to clean foul water. In Hawaii, his research has already prompted the practical use of guppies for sewage water cleaning.

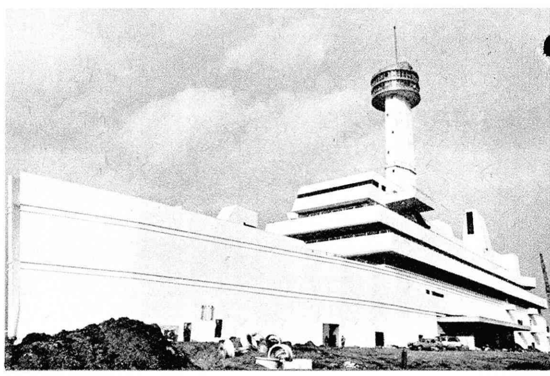
In Japan, however, the problem is that guppies originating in South America cannot live in low-temperature water. Therefore, the breeding of a new variety of guppies that can withstand low temperature is another major research subject of the professor. But he is also thinking of releasing the presently available guppies into warm organic waste water from factories or into sewage water warmed by high-temperature waste water from electric power plants.

Prof. Sasa said of the use of guppies for cleaning foul water:

"A trouble with this method is the need for a spacious open water surface and the maintenance of water temperature above a certain level. But the building of necessary equipment doesn't cost much. Another advantage is that operating cost is lower than that of methods now used for treating organic waste water. In Southeast Asian nations, no water warming equipment is necessary. Therefore, guppies can be simply released into cesspools to clean water."

The photo shows Prof. Sasa checking the degree of water cleaning in a hothouse of the Institute of Medical Science, the University of Tokyo, where guppies are kept in rows of water tanks.

Museum of Maritime Science —A New Symbol of Tokyo Port—



A mammoth 60,000-ton passenger ship has recently made its debut at Reclaimed Land No. 13 of Tokyo Port. Since it is a ferroconcrete structure, the ship actually cannot sail on the sea, but it is as large as the Queen Elizabeth, known as a queen of the Atlantic Ocean.

The structure is the Museum of Maritime Science designed to exhibit a wide range of data and materials relating to ships and the sea. Work on the museum costing 3,700 million yen was started late in 1970 by the Japanese Foundation for the Promotion of Maritime Science, and recently, the six-story building of the museum with a total floor space of 16,870 square meters was completed. Shaped like a passenger boat,

the museum will be opened in May next year, and at present, work on the interior and various facilities is under way.

That part of the building which corresponds to a ship mast will serve as a 70-meter-high observation platform capable of accommodating 300 persons. It will command a panoramic view of the vast Tokyo Bay. Inside the museum, there will be various exhibition rooms dealing with the diverse aspects of ships and the sea. It will also have a simulator to show how the ship is actually operated as well as a large auditorium seating 1,000 persons.

Among outdoor facilities likely to win popularity are a still water pool 61 meters long and 28 meters wide, and a circular flowing pool with a current speed of 0.7 meter per second, which will have a circumference of 193 meters and a width of 10 meters. Both pools will be used not merely for testing the navigation of model ships, but also as swimming pools in summer. Especially, the still water pool will be turned into an ice hockey rink in winter.

In addition, Japan's oldest wooden lighthouse, built at Anjo Point, Mie Prefecture, in 1872, will be removed to the compound of the museum and actually lighted.

Principal Director Masao Yamashita of the Japanese Foundation for the Promotion of Maritime Science, now directing the construction of the Museum of Maritime Science, which is certain to become a new tourist attraction in Tokyo, said as follows:

"Our museum will be a marked departure from the conventional, strict image of museum which simply displays things for the public to see. Our purpose is to better serve social education. We are racking our brains so that families visiting our museum will deepen their understanding of ships and the sea and acquire an up-to-date knowledge of them while enjoying themselves. It'll be a very delightful museum. I bet you."

Ocean Expo Preparations Well Under Way

Beginning March 2, 1975, the International Ocean Exposition, will be held in Okinawa for six months on the northwestern part of the island's Motobu Peninsula. The prime objective of the fair, expressly set forth in its theme



"The Sea We Would Like To See," is to look thoroughly into the relationship between the sea and the human race and to rediscover what their future relationship can be.

The exposition will afford an opportunity for the governments and private organizations of Japan and all other participating nations to compare their ways of thinking about what the theme implies. Designed to be as international in character as possible, many nations will be taking part to give the event truly, global dimensions.

The splendor of nature in Okinawa, including the sparkling, crystal-clear waters, forms one of the most priceless assets of the Japanese people. The exposition will be laid out, therefore, by making the most of the scenic magnificence of the site.

The exposition as a whole will be given a sense of unity by making the ideas for the displays mutually complementary and harmonious. To this end, display plans will be divided into varying groups and put together according to their contents. That is, the "cluster" formula will be adopted for the layout of the exposition, and "clusters," each comprising a group of facilities, will be aptly located in different parts of the fair site.

Japanese Currents

A master plan of the site layout has been adopted embodying the theme of the exposition. Arranged over the arc-shaped grounds covering an area of approximately 100 hectares (75 hectares on land and 24 hectares in the sea) are four pavilions, the Aquapolis and other groups of facilities. Outstanding among these are the "fish cluster," the "science and technology cluster" and the "ship cluster." These clusters represent the sub-themes of the main exposition theme.

The Aquapolis will be an artificial floating island to be a monument of the exposition. It will be the venue for the opening ceremonies and also for various national day events which will be observed during the exposition period. The fair-goers are expected to be transported to the dome-shaped structure by boat so that excessive destruction of the national island formation may be averted.

The Aquapolis will be designed so as to demonstrate the direction toward which the main theme of the exposition will be materialized in future. It will also be used as the Japanese Government Pavilion.

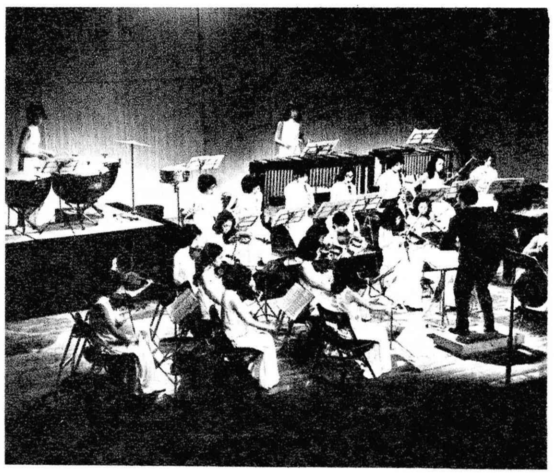
'Grace Notes' Now 5 Years Old

Grace Notes, an all-woman orchestra renowned for its elegant appearance and extensive repertory, recently greeted the fifth anniversary of its founding and held a grand concert in Tokyo to mark the occasion.

Grace Notes was organized in March 1968 by Tadashi Hattori, a noted Japanese composer and conductor. As its members, he picked 20-odd young women players, all fair of face and figure as well as highly skilled in musical techniques, from among the graduates of music colleges in Tokyo. The group has since steadily gained in popularity on stage and television and in recording not only as a rare all-woman orchestra in the world but also on account of its high performing skills.

In 1969, the orchestra made a performance tour of Hawaii and California in the United States, winning an enthusiastic acclaim. This prompted RCA Victor to produce and sell LP records of Grace Notes' performances. Thus far, more than 20 LP records have been put on sale, including The Mill in the Black Forest and Greatest Song of Musical.

Meanwhile, this orchestra is frequently asked to perform at receptions of various international conferences held in Japan and its performance is always applauded heartily by foreign visitors. It is, therefore, expected to continue to widen the scope of its activity.



Cultured "Marimo"



Marimo, spherical moss found in Northern Europe and Lake Akan in Hokkaido, Japan, and known as the "spirit of lake," can now be enjoyed easily in your own room.

This cultured Marimo, named Hoju (Treasure Ball), has been developed by Botanist Satoshi Matsumura. It is to be put on sale this spring by Tokyo Overseas Trade Service, Inc.

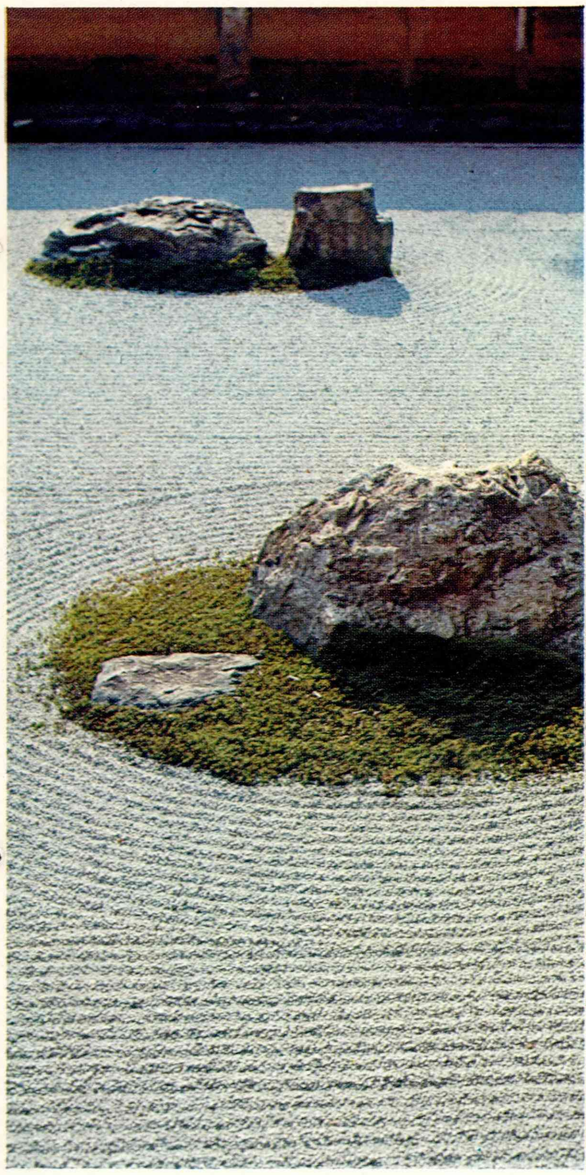
Cultured Marimo grows faster and is more beautiful than natural Marimo. Moreover, it is easy to breed cultured Marimo. If only several indications are followed, such as sheltering from the sun and keeping temperature below 30 degrees C. (86 degrees F.), cultured Marimo grows by one centimeter in diameter and by four to five times in volume in about a year. Cultured Marimo is available in 15 sizes (in terms of diameter) and priced at ¥500 (1 centimeter), ¥2,000 (2 centimeters), ¥6,500 (3 centimeters) and ¥60,000 (7 centimeters), for instance.

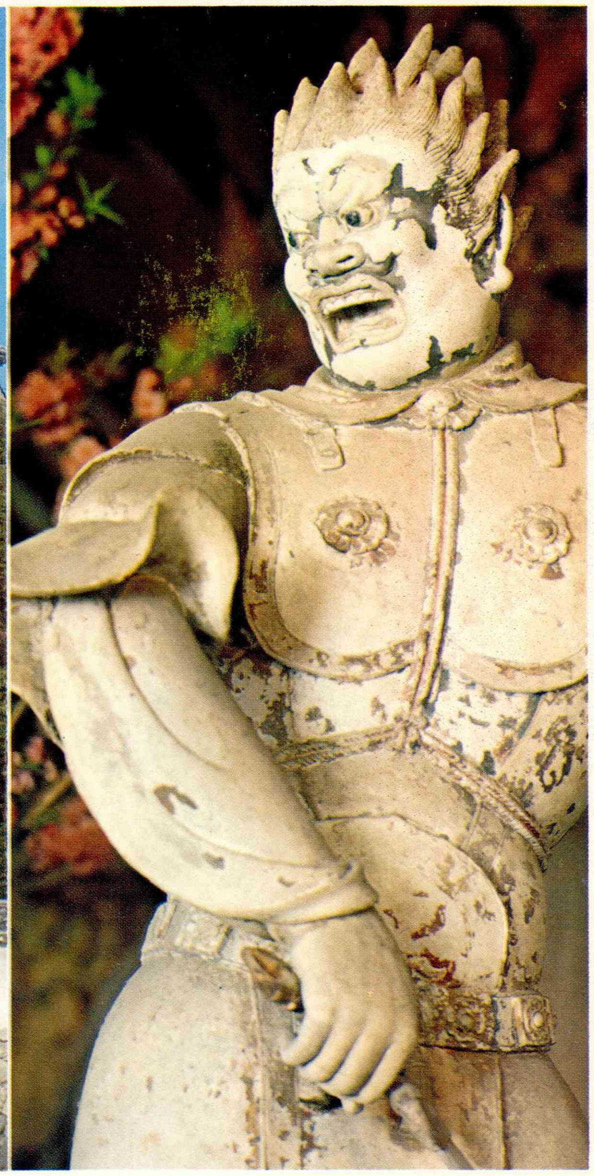
ACT Baby Car



ACT Baby Car (photo), a versatile baby carriage, has recently been developed by ACT L Co., Ltd., a subsidiary of Honda Motor Co. This baby carriage can be readily separated into two sections. The front part carrying a baby can be used either as a nursery chair (by folding down a metal stand) or as a car seat in an automobile. The rear part with a shopping bag can be independently used as a two-wheeled shoppig cart or as a metal-frame cart (by removing the bag).

Brakes are attached to ensure safety. Wheels are large (16 centimeters across) to give the baby a comfortable ride as well as to make the carriage-pushing easy. Price: ¥13,800.





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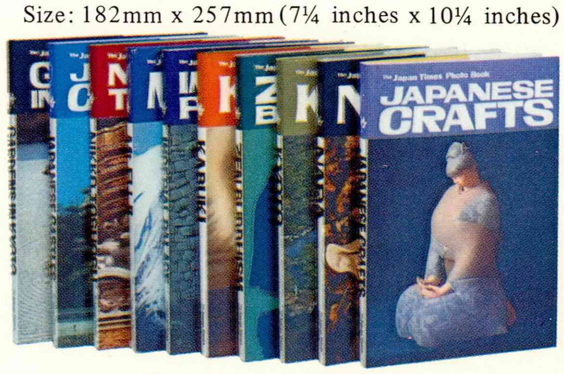
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Summer 1973 VOL.11·NO.3





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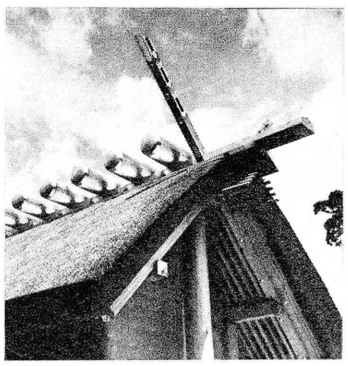
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Cover photo: Newly completed Main Hall of Naiku (Inner Shrine) at the Grand Shrine of Ise. Unpainted Japanese cypress timber shows quiet beauty. Photo by Ryozo Umeda.

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Flooded with colorful illuminations, Selcy at night is enveloped in a fanciful atmosphere.

SELCY:
an experiment for better living

Ever heard of SELCY? This baffling abbreviation stands for Senri Leisure Center for You—a recreation center born of the imagination of the townsfolk of Senri New Town.

Photos by MASAMICHI SUMIYOSHI



Senri New Town is a burgeoning urban community near Osaka with a population of 130,000. The center, built at a cost of 6,000 million yen for the New Town residents, contains all types of indoor recreation and amusement facilities such as swimming pools, a bowling alley, athletic club and movie theater. Seen everywhere in SELCY are townsfolk happily enjoying their leisure—children frolicking in a swimming pool, youths playing bowling games and adults swinging golf clubs, etc.

SELCY is also unique because it is designed to promote friendly personal relations among the people gathering there. For this purpose, various innovations have been adopted in its architectural designs and the structure of its various facilities.

Senri New Town is Japan's first city being built under a comprehensive program. Various facilities—schools, hospitals, banks and department stores—are being constructed under elaborate planning, making Senri's urban functions much more convenient and efficient than in other cities.

As city planning develops, however, contact among the residents tends to become more business-like and perfunctory—a trend prevailing in all urban communities in varying degrees.

SELCY attempts to find an answer to that problem. It has emerged out of the need to make life more comfortable in a carefully planned city, where urban facilities have developed too fast.

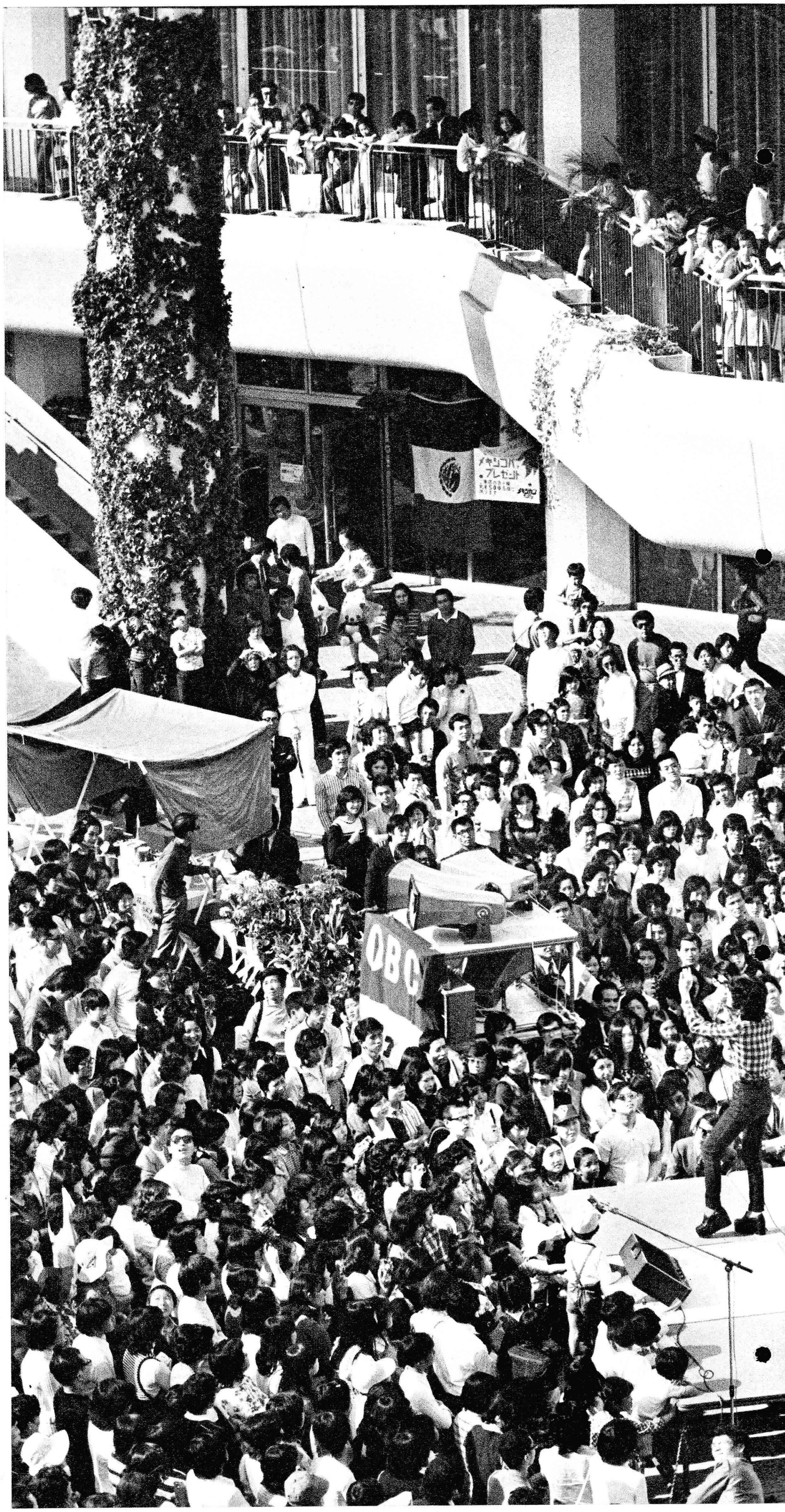
A recreation center built within a large city, SELCY contains diverse facilities to meet the needs of all age groups—the youth, housewives, middle-aged people, senior citizens, etc.

An outstanding feature of this center is the "three-dimensional stratified plaza"—a structure with layered terraces which may be used for a variety of purposes. These terraces, equipped with various recreational facilities, offer wide open spaces for sports and play. They also serve as spectators' galleries when a meeting or concert is held at the central square. The credit for the innovation goes to Fujita Corporation, the architects.

The world's big cities are becoming more and more similar and—uninspiring. Gray curving expressways, high-rise buildings and clusters of suburban houses—these are the common town scape seen in all major cities around the world. As urban functions become more standardized, the mode of living also tends to do the same.

Human nature being what it is, however, individual citizens seek to free themselves from the shackles of standardization. In recreational activities, too, they seek the freedom to choose what they really like.

SELCY has been designed to satisfy such human craving and is apparently proving to be a success. In the months and years ahead, the experiment will attract keen attention from other cities, where increasing numbers of citizens are crying for a remedy for the dehumanizing effects of modern urban life.

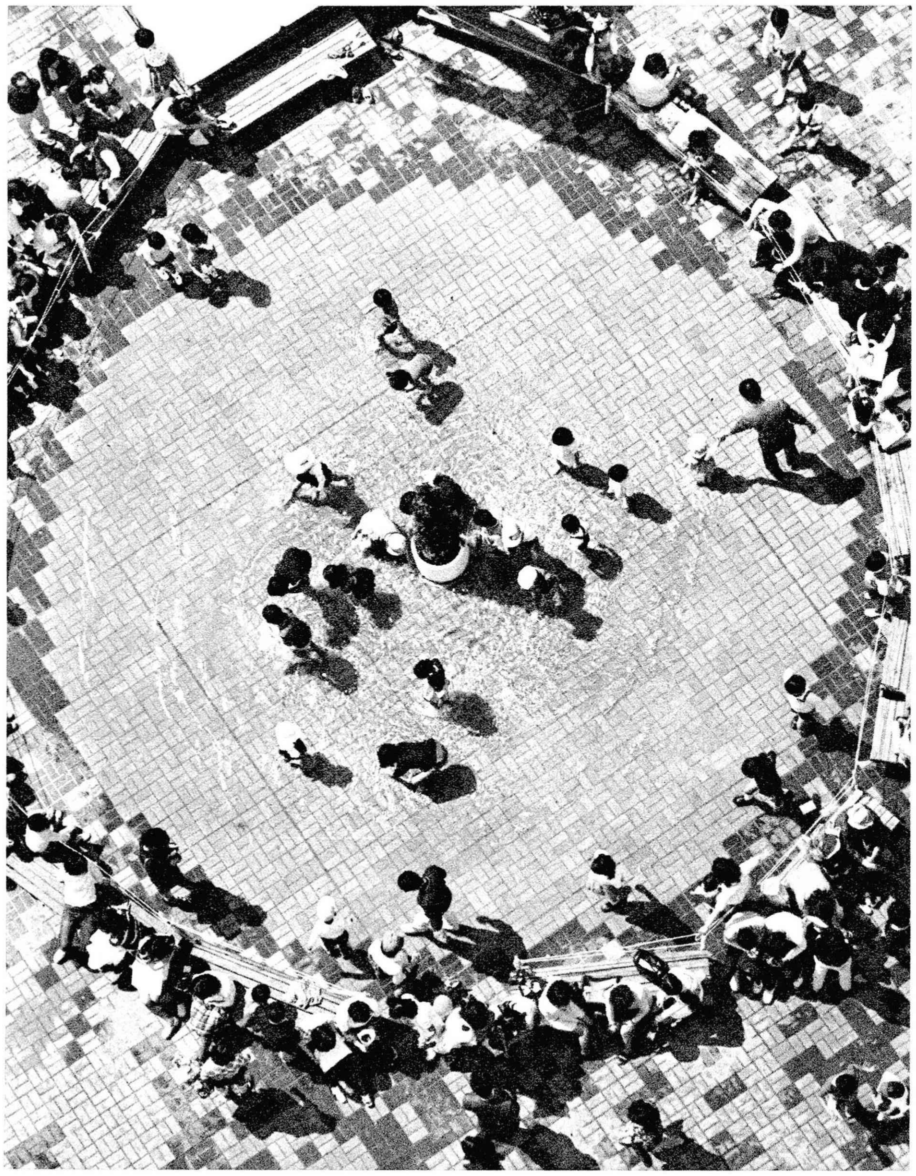


Right: Scene of a public recording session utilizing the central square. The square, the terraces and stairs turn into seats for the spectators.

Below photos: On Sundays and national holidays, numerous events and shows are held for children. Children are seen barefooted playing in the small pool in the center of the square under the bright rays of the sun. Both children and adults enjoy a day of recreation at Selcy.







Right: The shape of Selcy changes completely according to the angle from which it is viewed. The layers of terraces which jut out into space seem like terraced garden plots from one angle while from another they seem like the deck of a colossal ship. Other photos: Selcy has become an integral part of the daily life of the citizens who engage in various type of sports, do their shopping, take a walk and other recreational activities there.

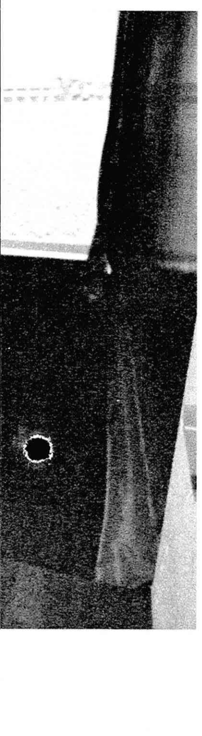




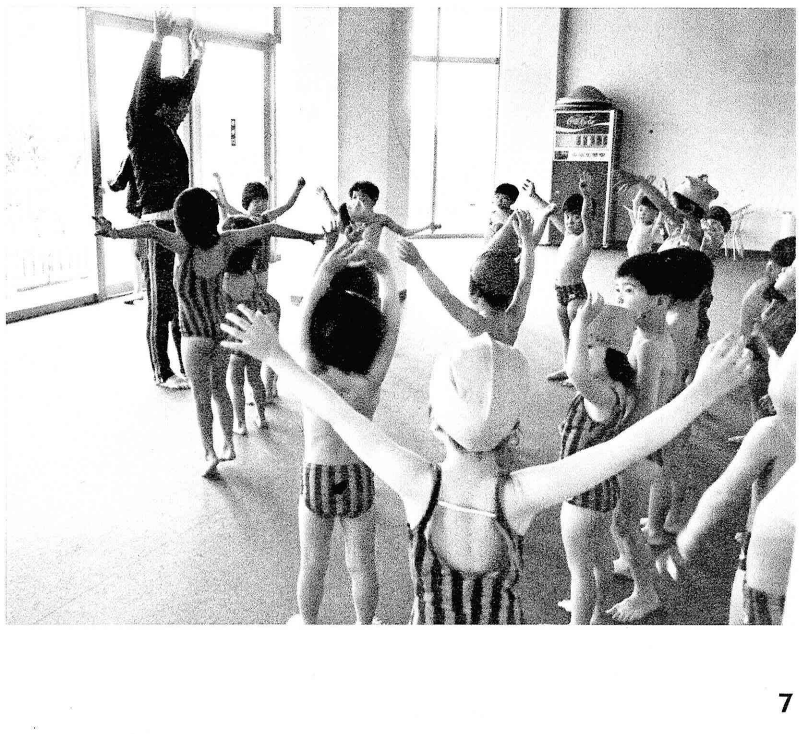


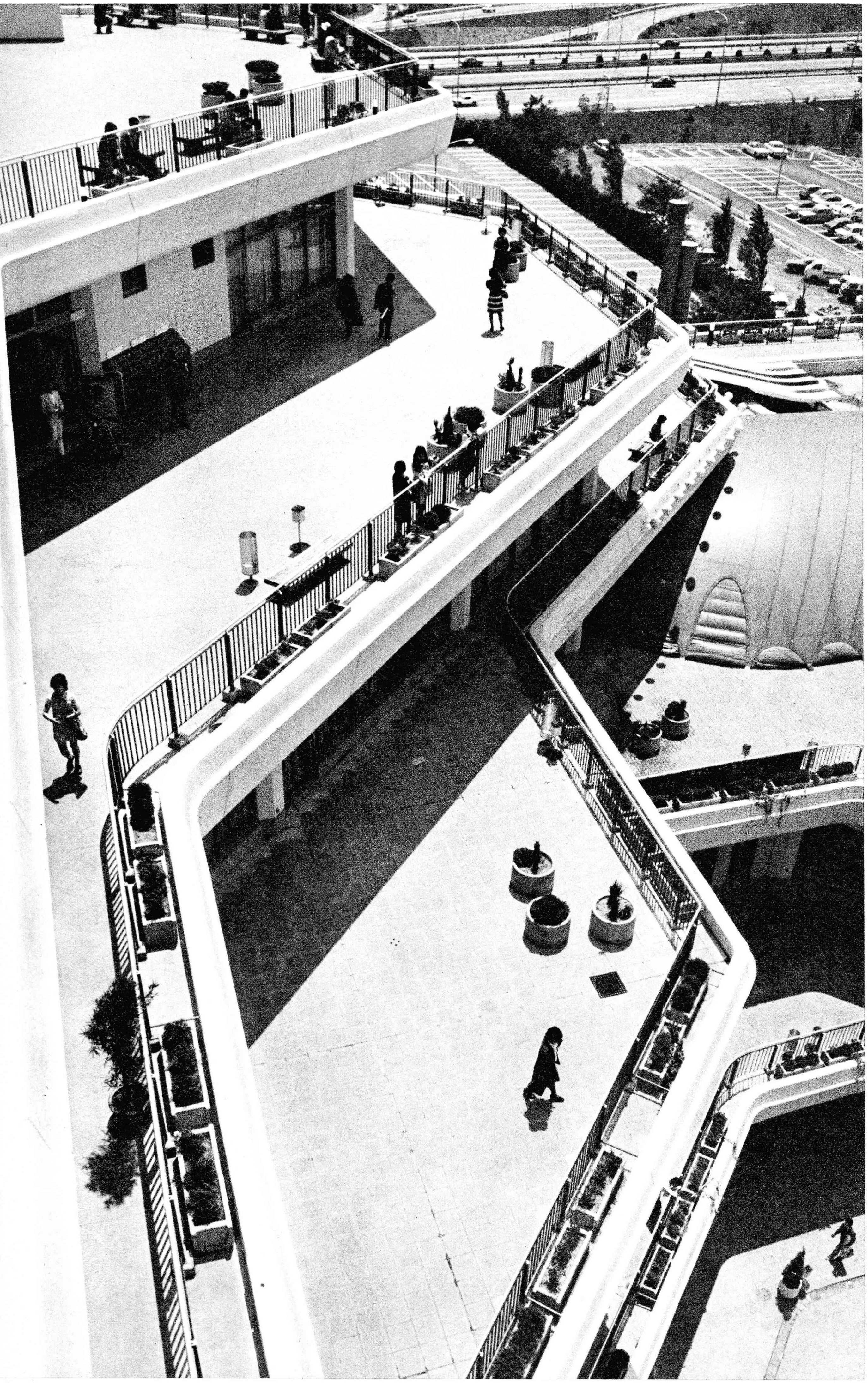


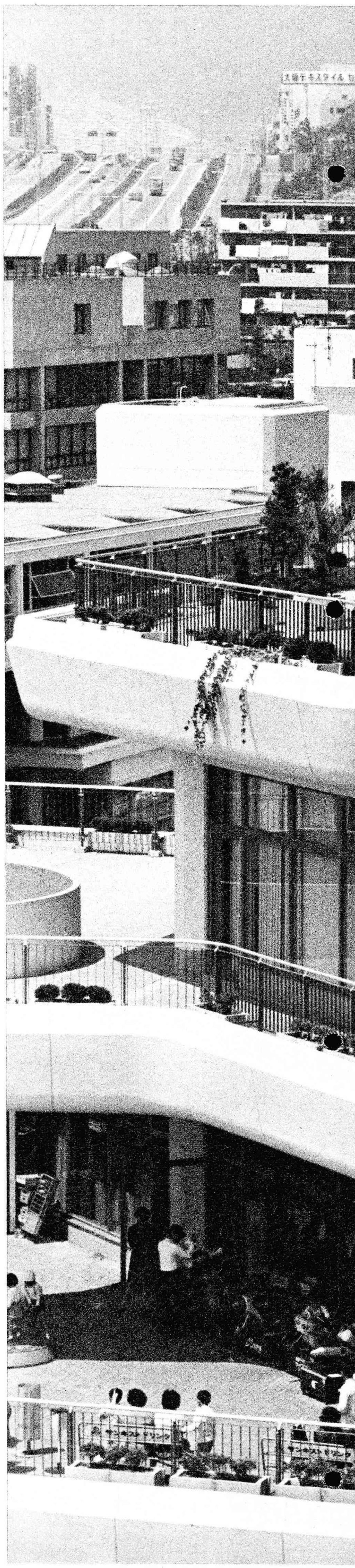












Total floor space is 49,500 square meters. The combined area of the terraces and square is 14,700 square meters, enabling the citizens to enjoy their leisure.



Casting aside conventionality, the structural style of the Selcy building incorporates the beauty of modern artistic architecture.

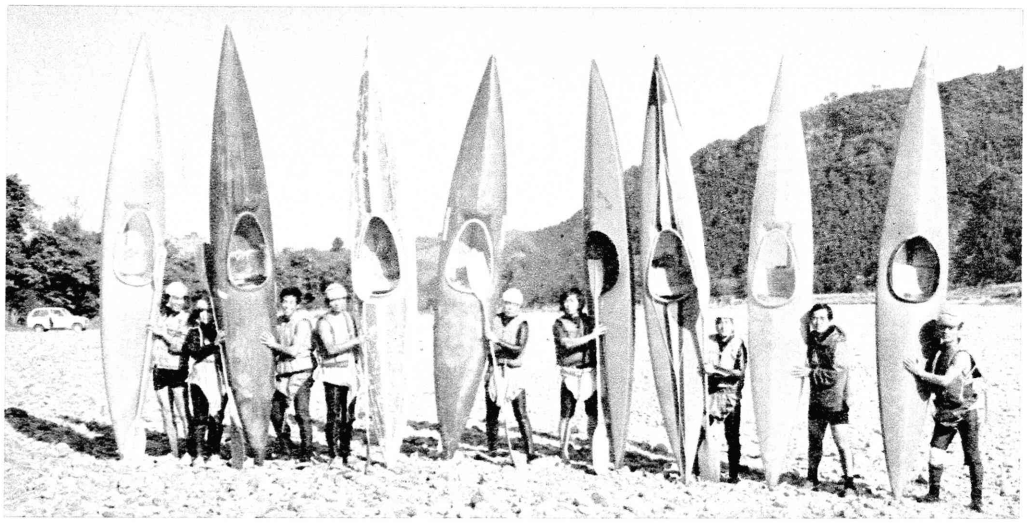


Selcy has come into the limelight recently as a new type of leisure center and a similar building is now being planned in Sakai, Osaka.

SHOOTING THE RAPIDS

The month of May in Japan heralds the start of many outdoor sports. The fields and mountains are covered with verdure and the rivers flow swift with water from the melting snow on the mountains. We members of the Tokyo Canoe Club were recently provided with an opportunity to carry out our daring project of going down the rapids of the Naka River on kayaks. The Naka River is a swift stream which flows into the Pacific Ocean with its origin in the mountains of central Japan. Our trip down the swirling waters of the river took three days, from May 3 to 5. We started out from Nasu, a resort district about 160 kilometers from Tokyo. The following is an account of our canoeing trip.





Text by NOBORU OKUMURA
Captain of the Tokyo Canoe Club

Photos by KIMIO ITO

Left: Members of the Tokyo Canoe Club pose with their kayaks before embarking on their adventure. Below: Dexterity with the paddle is a prerequisite of a good canoeist who has to guide his craft safely through dangerous rocks and foaming rapids. Canoeing offers a great but satisfying challenge to young enthusiasts.



May 3

When we left Tokyo the night before, it was raining cats and dogs but by the time we arrived at our lodgings late in the night, the stars were twinkling and a bright moon was shining down on us. We put up at the Unshoji Temple located in the midst of a copse of woods.

We were awakened the following morning (May 3) by the chirping of birds. We all gathered in the compounds of the temple to do some softening-up callisthenics. After breakfast, we drove for the starting point of our trip. We had a microbus which had a kitchen and on whose roof were packed our canoes. The bus and two sedans provided our transportation.

When we arrived at our destination, we found that the water level of the Naka River was a little low, so we proceeded further down stream to Kuroiso and decided to start our trip from under the steel bridge of the Japanese National Railways. Hardy rock swallows were flying about here and there over the verdant gorge through which the river flowed. Could we paddle our way down the swift-flowing river as easily as the swallows flying overhead? This was a question which popped in the minds of all the members of our party. But we were all confident of success as all members of the party were experienced canoeists. Yet, we did have some apprehensions since a river is a living thing and we did not know what dangers and obstacles lurked ahead. We made up our minds that we would not risk any dangers nor engage in any adventurous frolics.

Before departing, we did a bit of training after putting on our life jackets and helmets. There were twelve of us, each on his own canoe. The dozen tiny craft were like water spiders floating on the water, the only difference was that the canoes were painted in variegated colors. The tiny squadron of colorful water spiders finally took off towards its first stop, the Naka Bridge in the town of Kurobane.

The water level of the river was low, only about one-third of its average level. Huge rocks protruded above the water and stones were visible here and there in the shallows. Although our canoes were made of FRP (fiber reinforced plastics), if they should ever come into direct contact with the rocks and stones, we knew that they would be smashed to smithereens. All the canoes were hand-made by the club members at our training grounds in Mitake, Tokyo. We must be careful, very careful, not to damage our valuable craft.

This year, we had commenced training from early in January, twice a week, on Saturday and Sunday. The members on the current trip were all proven canoeists after undergoing this tough training schedule and the techniques they had mastered were vastly improved ones compared with those of several years ago.

The tiny squadron threaded its way among rocks and stones while the swirling waters lashed at the canoes. But how dexterously each one was paddling his canoe! The surrounding scenery changed rapidly as the canoes shot down the rapids. At places where there was a head in the river, the roar of the falling water drowned out every sound and the canoeists had to paddle with all their might to escape being capsized. But this is the most thrilling moment of wild water touring.









Above: Paddling down a deep gorge and enjoying the beautiful scenery on both banks of the river. Shooting down the rapids is an experience that is hardly conceivable off the seashore swarming with so many bathers. Left and Far Left: Balancing the canoe with the paddle requires great skill and experience when going up or down the rapids.

We finally reached our first destination after dusk and pitched our tents on the lower foot of the Naka Bridge. We had covered more than 20 kilometers the first day and although we were a bit exhausted, it was an exhilarating feeling. Among the twelve members were two girls who added a soft feminine touch to the party. We all gathered around a campfire and ate to our hearts' content, sipping the locally-brewed sake (rice wine) during the while. It was a bit chilly but under the twinkling stars, we crept into our tents and slept to the tune of the rippling waters of the river which sounded like a lullaby to our ears.

May 4

When we awoke in the morning, the Naka Bridge and everything around us were enveloped in a morning mist. Was it going to be a fine day, or a cloudy one? One of our members had to return to Tokyo for some work, so she took the first train. In her place, two new members were to participate in the trip. Each member made a careful inspection of his canoe.

The weather forecast for the day had been cloudy with occasional rain, but it missed the mark for the day turned out to be ideal. Today's course would take us through a deep gorge surrounded by tall mountains. The river was also placid, unlike the rocky course we had to go through on the preceding day. The surrounding scenery, too, was quite different from that of the previous day. The rocky walls of the ravine seemed like sculptures carved by nature.

One of the biggest attractions of canoe touring is that one never comes twice to the same scenery. Particularly in the case of Japan where the rivers are relatively short and swift and the changes in the four seasons of the year sharply delineated, the changes in the scenery is considerably variegated. In spring, one can paddle through a tunnel of blooming cherry trees and in autumn he may thread his way through an arbor of maple trees whose leaves had turned burning red. It is the privilege of a canoeist to enjoy his favorite sport and at the same time, appreciate the beauties of nature.

We had lunch on the banks of the river at the town of Ogawa. We cooked our rice and made it into rice balls *(nigiri meshi)*. It was a simple meal indeed, but it brought back fond memories of our childhood days when our mothers used to prepare rice balls for us to take on school excursions and picnics.

Today, we had the pleasant experience of enjoying tea at a farmhouse which we had visited once. The old lady of the house served tea to us, smiling all the while. We demonstrated our skill in paddling our canoes to show her how vastly improved we had become since our last visit.

May 5

We passed through Karasuyama and paddled on to our final destination of Gozenyama (near the suburbs of Mito City, the capital of Ibaraki Prefecture). By this time, the Naka River became wider and flowed more leisurely. We were now in the midst of a wide flat plain and the banks of the river were dotted with beautiful wisteria and azalea blossoms.

We arrived at Gozenyama much earlier than scheduled. Today, May 5, was Children's Day, a holiday, and we were surprised at the great crowd of children and high school students on hand to welcome us. Since these children and youths were to become our successors in the future, we did our best to return our gratitude for the welcome by explaining in minute detail, the structure of our canoes and the equipment we carried. We also told them how enjoyable canoeing was and told stories of some of the experiences we had undergone during our current trip.

In the evening, while we were preparing our supper, the children brought us fresh tomato and cucumbers and even firewood. There were some boys who invited us to take a bath at their homes.

The Japanese bathtub is not like that of a Western-style one. In the country side, the bathtub is made of wood and is very deep. One can soak oneself up to the neck in such a bathtub. A bath in a Japanese bathtub is much more soothing and relieves fatigue much better than a massage.

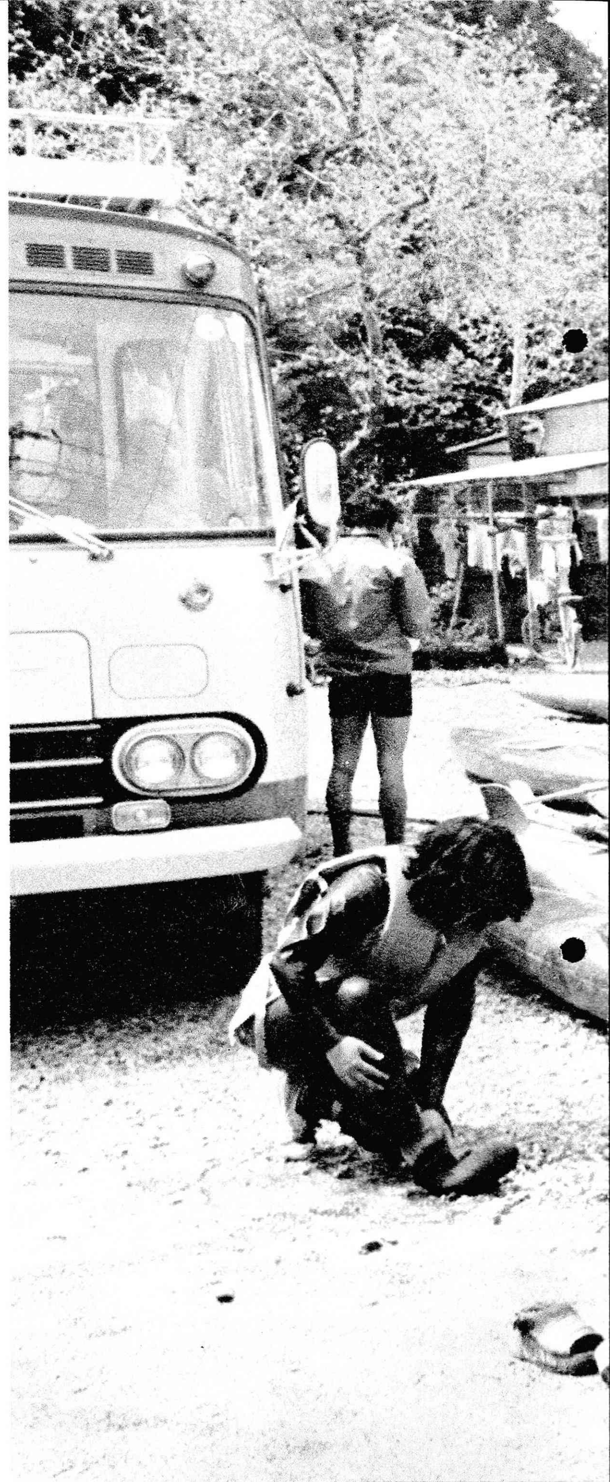
What a pleasant and refreshing experience it is to come in contact with people in districts far from large cities and great industrial centers! There is warmth in the hearts of the people rarely found in the inhabitants of great cities. The people we met were all kind folks who explained their towns and villages to us and showed us what historic places to visit or what presents to purchase.

As we talked to these unsophisticated people, we felt as if we had come to a place where the original soul of the Japanese people was still greatly in evidence. This is perhaps one of the reasons why a canoeist does not think it is troublesome to carry his canoe on his back and go to a river in the hinterlands to make a trip through districts far from large cities.

We would highly recommend to anyone visiting Japan from foreign countries that he makes a canoe trip down a river if he wants to see with his own eyes the natural beauties of Japan. The four major islands of Japan–Hokkaido, Honshu, Shikoku and Kyushu–, all have their own respective natural characteristics. The personalities of the people differ from one island to another and their patterns of daily life are also different.

We are currently planning to make a trip down the Donau this summer in the month of August. One of the purposes of the canoe tour is to see the scenery as well as the old castles along the river. Another purpose is to meet with Klaus Näder again (he left Japan for home last year), and to make a canoe tour together with him and other canoeing enthusiasts in West Germany.

The history of canoeing as a sport is still young here. Our club, which has played a pioneering role in canoeing in Japan, is only 10 years old. However, we are proud to say that the number of canoeing enthusiasts in Japan has been increasing drastically in recent years, particularly among young men and women. It will not be long before a number of Japanese will be making canoe tours in foreign countries.







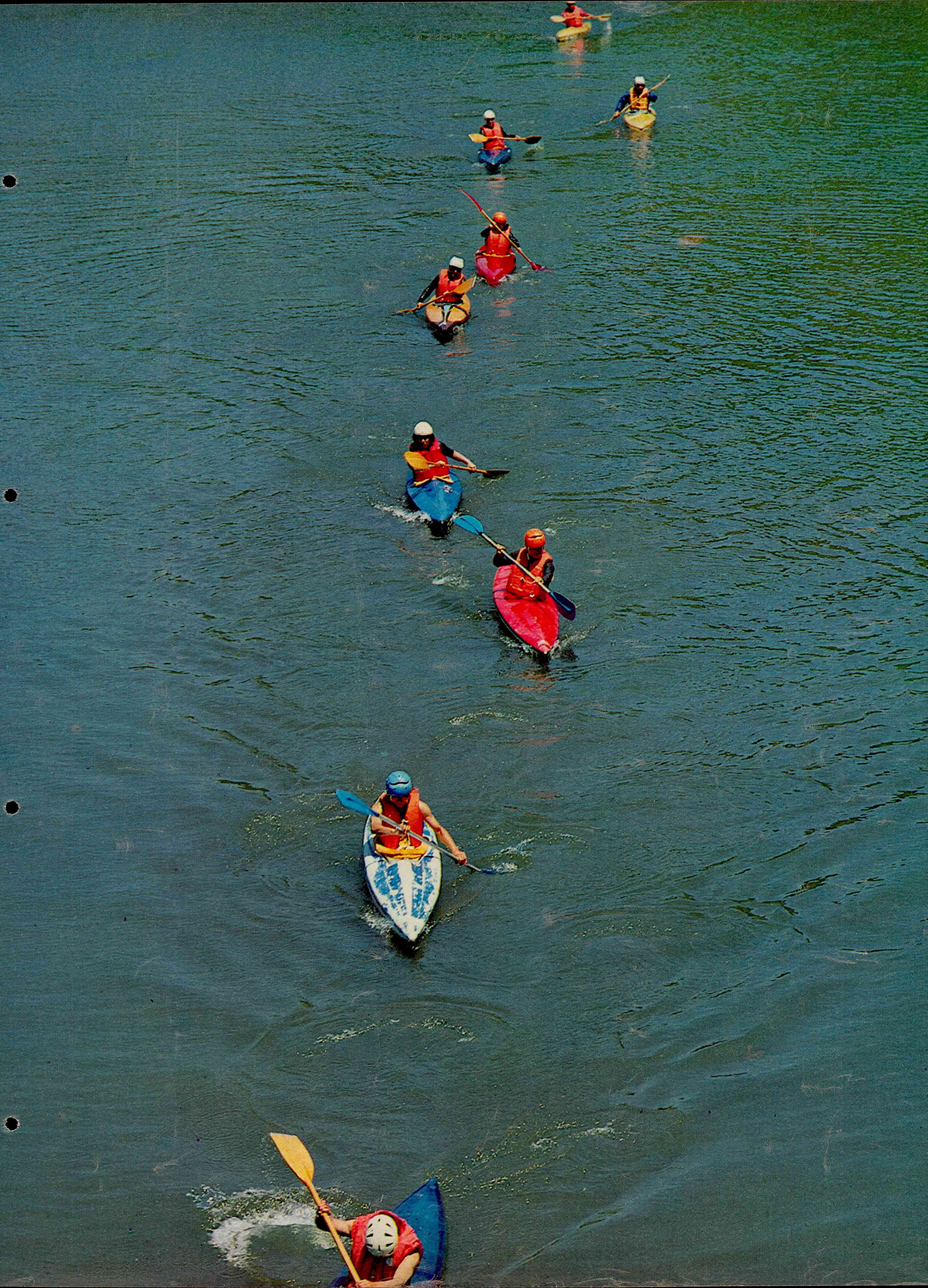




Above: Inspecting our canoes and equipment on the spacious yard of a farm house before embarking. Children from the neighborhood look on curiously. Left: A female member of the club takes a rest after finishing the day's course just prior to pitching tents on the camp site. Far Left: The canoeists practise callisthenics at the temple where they had put up the previous night.



Above: A canoeist experiences his most thrilling, and at the same time his most solitary moment when he is fighting against the raging waters. Right: A squadron of canoes like so many water spiders coast down the placid waters of a river in early summer.



The Dancing Girls of Ise Shrine

Photos by MICHIO NOGUCHI

Of the approximately 80,000 shrines in Japan, the largest and also the most time-honored is the Grand Shrine of Ise. More than six million visitors pay homage to this shrine every year. It is the shrine of shrines in Japan.

Here, 37 young women serve as *mai-hime* (dancing girls). Their duty is to dance the *kagura*—a ceremonial dance performed before the gods to express gratitude and request protection.

They follow a rigid daily schedule. They must arrive at the shrine at 8 in the morning. Before that, they must take a bath to cleanse their bodies and put on white clothes and red *hakama* (skirts), the traditional costume of the Shinto dancing girls. Of course, they make up their faces. They all assemble at the *Kaguraden* (hall where the ritual dance is performed) and offer their morning prayers.

Newcomers among the dancing girls attend lessons to learn the dances and various rules of etiquette. Veteran dancers perform several dances a day on request by the pilgrims. Another important job of the dancers is to welcome the pilgrims and attend to their needs.

Work ends at 4:30 p.m. and although their jobs are vastly different from an ordinary office girl, they receive about the same salary as the latter. The length of the working day is also about the same.

A *mai-hime* enters the *kagura* department of Ise Shrine at the age of 16, directly after she graduates from junior high school. There is no special conditions attached to her employment. Practically all the girls live in the vicinity of the shrine. It takes about two years for a girl to master the intricacies of the *kagura* dance and the ceremonies peculiar to the shrine. Their "retirement age" is five years after they had entered the service of the shrine. However, there are seven girls who have stayed on for six years at present. They have requested an extension of their "retirement age" in order to participate in the shrine's vicennial ceremonies this October.

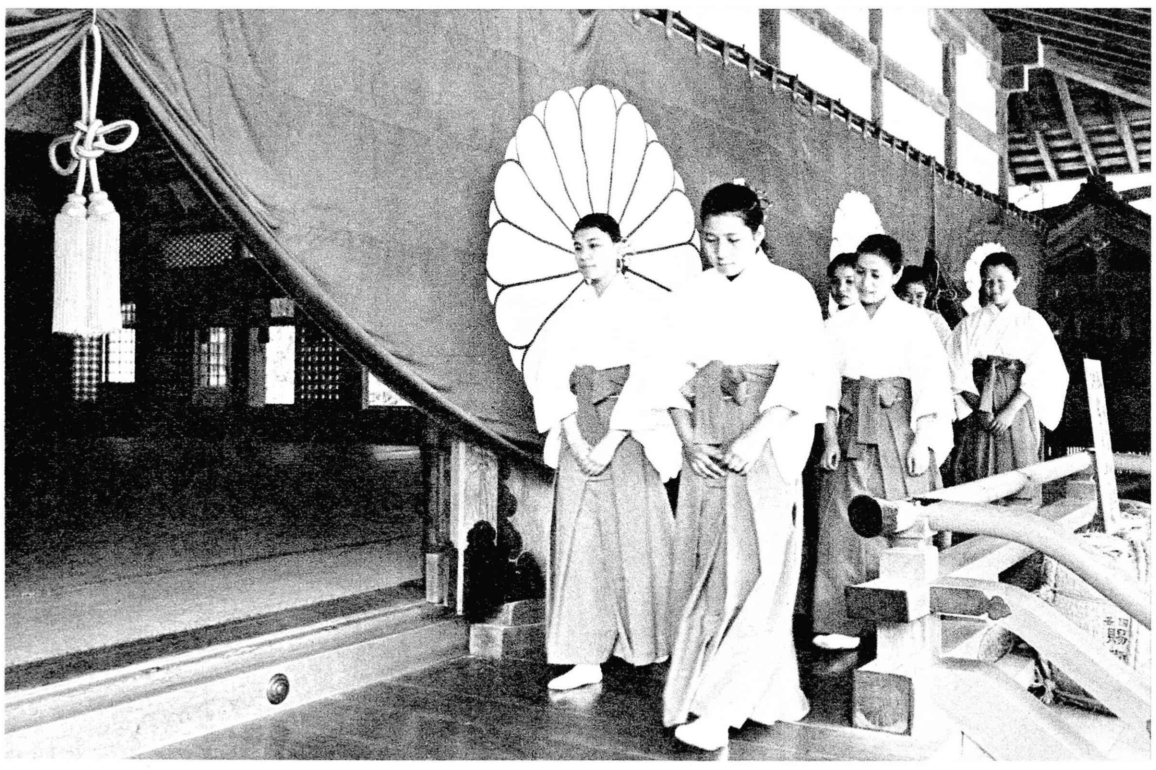
One of the *mai-hime* said:

"My sister was also a dancing girl, but the real reason why I applied for the job was because I was enamored of the red skirt and white clothes."

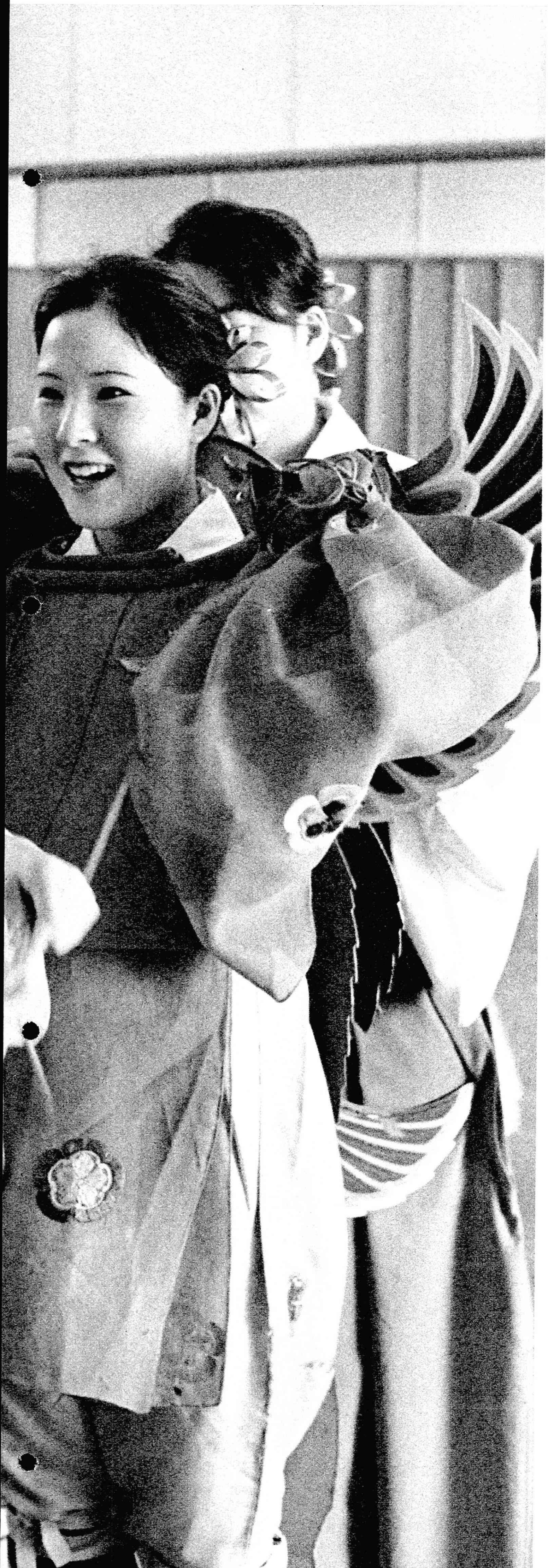
Another volunteered:

"I thought that the strict etiquette and manners taught here would prove useful when I get married and become a housewife."

Dancing girls leave the Kaguraden Hall after the prayer session.









The principal job of the "mai-hime" is to dance the "kagura" in front of the gods. Photos show the girls helping each other with their costumes.

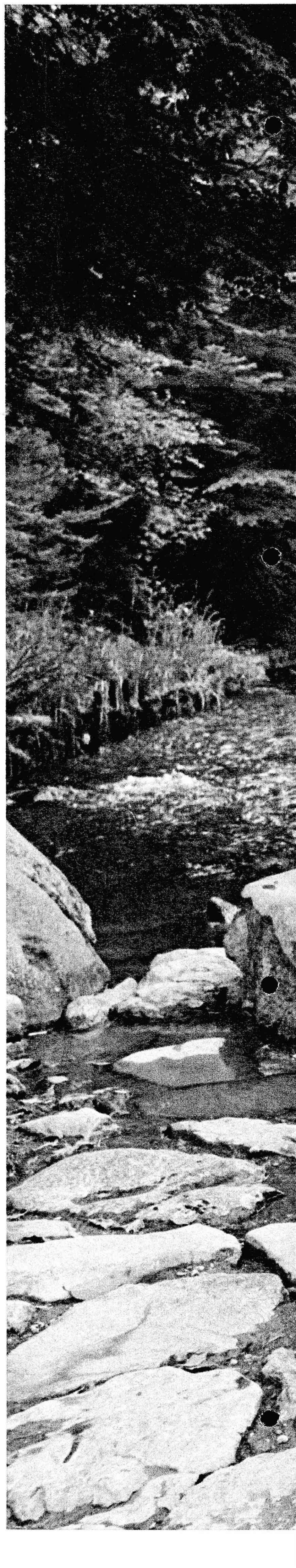






Left: The "kagura" dance which is performed as an expression of gratitude to the gods and also to request divine providence, has a history of more than a thousand years. There are numerous numbers but this photo shows girls practising a dance called Karyobin. Above: Pure white clothes and a red skirt are the traditional costume of a "mai-hime." The maidens provide a fitting contrast with the verdure of the trees as they walk through the shrine precincts.





Right: Girls are shown here on their way to the shrine. Without their traditional costumes, they are just like any other ordinary girls. Far right: A couple of girls washing their hands at the sacred river before proceeding to the shrine. Below: Dancing girls applying make-up to their faces.





Ise Shrine: Japan's Shinto Pantheon

Photos by RYOZO UMEDA

The Grand Shrine of Ise at Ise City, Mie Prefecture, in central Japan consists of Naiku (Inner Shrine) sacred to Amaterasu-Omikami, the ancestral goddess for the Imperial Family, Geku (Outer Shrine) consecrated to Toyouke-Omikami, guardian deity for the farmer, and more than 100 affiliated shrines. It is a supreme Shinto shrine in Japan in every respect—length of history, prestige, scale, number of visitors, etc. The shrine nestles in thick forests of tall Japanese cedar.



Worshiping place of Naiku (Inner Shrine). The general public is allowed to come as far as this "torii" (gate) to pay homage to Japan's founder goddess.

The Regeneration of a Shrine

By KATSUNOSHIN SAKURAI

High Priest of the Grand Shrine of Ise

IN Japan's misty past milleniums ago, people formed their small communities on the paddies and farms in the Japanese Archipelago. Some of such villages were in the relatively expansive plains close to the coast-lines and others in enclaves surrounded by hills and mountains, which constituted much of the country's territory as they do today.

Primitive farm life centering on the cultivation of rice and other various grains is believed to have continued for many centuries. In the course of such community living, with each village consisting of only a limited number of households, the villagers became so intimate with one another that they knew even the inside of each other's kitchen.

As the community life centered on farming, which often called for communal work and mutual aid, the villagers came to form a strong sense of solidarity among themselves as if they were members of a single family or clan descended from the same forebears.

Thus the village became not only the basis of economic life but also the framework of all other aspects of communal life such as ethics, learning, vocational training and recreation. For the members of the community, their village meant not just one of the many villages but a special community of their own. As such, the community was viewed with awe and reverence as a source of high authority and boundless grace of god.

When the villagers wanted to pray for or express their gratitude for bumper crops, they would assemble in a grove in or near their hamlet to hold rituals and enjoy themselves in drinking, singing and dancing together. The grove where the villagers gathered was considered a symbol of their community, an entity almost as close and dear to them as their own parents. This reminds us of the Panathenaea (festival of all Athenians) of ancient Athens, in which the object of worship was Athena Polias, the city-goddess who personified Athens (polis) itself.

One important difference in this analogy is that the Greek festival has long become an object of archaelogical interest while Japanese festivals are being observed in this year of 1973 AD.

Shrines of *ujigami* (tutelary deities), which are found everywhere in Japan, are essentially places for observing such festivals. Accordingly, there must have been as many such shrines as there were villages. Statistics of the late 19th century bear out this fact.

When Government officials enforced a policy of merging village shrines in the early 20th century, all the residents of those villages whose shrines were ordered merged into the shrines of the next villages turned out in force and saw off their *ujigami* as far as the village boundaries, displaying profound sorrow "like children being separated from their parents." Therefore, after the Government's merger policy was renounced with the end of World War II in 1945, they rebuilt the shrines one after another so that their exiled deities might return to their hamlets.

A frieze in the British Museum depicting scenes of ancient Athenian rituals shows the images of 12 deities which are said to have represented Athens' 12 allies. If the allied nations were unified into a single state, it may be presumed that the state would be represented by a single supreme god. In Japan, this process is evident from ancient writings dating back to the eighth century and in rituals observed to this day. That is, in each district, the shrine of one of the component villages came to be called *taisha* (grand shrine), with its deity *Okami* (grand god) receiving reverence from all over the district. This process eventually progressed to the extent of giving birth to *shijoshin* (the highest god) ranking above all other deities in the whole of Japan.

Naturally, rituals for this supreme god became a State function. This transition progressed smoothly because Japan developed into an ethnically homogeneous nation under the natural and social conditions I mentioned earlier.

This highest god is none other than *Amaterasu-Omikami*, the supreme grand goddess. For caution's sake, let me add here that since *Amaterasu* means "glorious," it is wrong to identify that deity as Sun Goddess, as it is popularly done. In some Japanese classics, *Amaterasu-Omikami* is described as *Hinokami* (God of the Sun), but this is meant simply as a tribute of praise to this august supreme god with incomparable authority. While *Amaterasu-Omikami* is often referred to as the ancestor of the Emperor, this word should not be taken in the physical sense, that is, as meaning that the deity is the origin of Japan's Imperial dynasty. Rather, *Amaterasu-Omikami* should be held as "The Mother" of the nation—ancestor in the purely social and religious sense of the word.

A statement in the ninth century classic to the effect that "*Amaterasu-Omikami* is the great 'parent goddess,' of whom all other deities in the country are children" aptly expresses the relationship between *Amaterasu-Omikami* as the supreme god and myriad other Japanese deities. It thus offers an apt comment on the social structure of Japan as a unified state as viewed from the religious angle.

Just as the village shrine festivals have been celebrated as "festivals of the villagers, by the villagers and for the villagers," the rituals for this great supreme god have come to be accepted as the "rituals of the people, by the people and for the people." For this reason, it is self-evident that the person supremely responsible for the rituals for *Amaterasu-Omikami* is the Emperor—symbol of Japan and the unity of the Japanese people. This is the basis of the religious lineage linking the Emperor to *Amaterasu-Omikami.*

Tradition has it that *Amaterasu-Omikami* used to be enshrined in the precincts of the Imperial Palace up to the reign of the 10th Emperor Sujin, but that the shrine was transferred to the present site at Ise in the reign of the next Emperor, Suinin. Opinion is divided over why a new shrine sacred to the ancestral goddess of the Imperial household was built in Ise, many miles away from the then capital of Japan in Yamato (now Nara Prefecture).

My theory is that there was a popular belief in



An aerial view of Geku. In the vacant lot seen in the foreground of this photo, a new shrine structure is being built in precisely the same style as the old one. It is now almost complete, and after a ceremony of removal to the new shrine in October, the old shrine will be pulled down, leaving its site vacant.

ancient Japan that a "world of eternal life" existed beyond the eastern sea and that the site of the new shrine—a seaside area to the east of the capital—was chosen in the hope that the vitality of the nation's supreme deity might be kept eternally fresh. People thought that they could partake of the vigorous power of God by observing proper rituals. The Imperial household must have believed that the rituals for the nation's ancestral deity would prove more effective and would be in the interest of the nation's eternal prosperity if they were observed at Ise—the most auspicious spot in the east.

The transfer of the shrine, however, made it impossible for the Emperor to personally officiate at rituals and this gave rise to the custom of dispatching the Emperor's daughter or the Empress to Ise as his proxy. This arrangement continued until the 14th century.

The history of shrines in various parts of Japan shows that shinto priests, as divine persons closest to god, were often identified with god itself. Likewise, the Emperor or the princess sent to Ise (called Saio) came to be considered to possess a divine character as priest for the paramount goddess. (Before the war, this concept was politically exploited by the Japanese military and politicians. The nation had to pay dearly for this in 1945.)

Three clans indigenous to the Ise district were assigned to perform various ritual functions under the command of Saio, the Imperial princess stationed in the district. One of them built a hall at the foot of Mt. Takakura to offer morning and evening repasts to *Amaterasu-Omikami* every day. Besides, the clan constructed a shrine sacred to *Toyouke-Omikami,* the guardian deity in charge of the meals. As a result, rituals for this deity also became a State function and its shrine is called *Toyouke-Daijingu* or *Geku* (Outer Shrine). Meanwhile, ritual functions at the *Kotaijingu* or *Naiku* (Inner Shrine) on the limpid Isuzu River at the foot of Mt. Kamiji about five kilometers south of *Geku* were shared by the two other clans under the auspices of Saio. *Naiku,* it is said, was established toward the early part of the fourth century and *Geku* about a century later. Then generation after generation, these clans continued to serve for the rituals of the two shrines until 1870.

This is of great significance. For it is an absolute requisite of Shinto rituals to adhere strictly to precedents—that is, to respect the tradition. And the hereditary transmission of the ritual-holding role proved most effective in preventing a change or break in this tradition. Needless to say, moreover, this basically reflected the consistency of Japan's farming culture with the hereditary Emperor at its apex.

People settled down in their respective villages from generation to generation, and the residents of each village became close to one another as in a consanguineous community. This was because their life was rooted in paddy field farming. The pattern of culture thus built up through generations still leaves its imprints even in the life of Japanese workers in this age of industrialization. That is why Shinto festivals are still held most gaily in spring and autumn—namely, for praying for a bumper crop and thanking god for a good harvest. The rituals of *Naiku* and *Geku* in Ise are no exception.

ESPECIALLY in the case of the Grand Shrine of Ise, an autumnal festival called *Kanname-sai* is the biggest ritual. On the occasion of this festival, each fence, entrance and *torii* (gate) are bedecked with verdant *sakaki* (twigs of sacred trees), while *mitobari* (white silk curtain) at each entrance is replaced with a new one. Silk and hemp fabrics are offered to *Amaterasu-Omikami* by way of a divine dress. Each year, new fabrics are offered as if there were a corporal goddess, although no concrete divine image is housed in the shrine. This represents a wish for renewal of even the dress of the goddess. The festival centers on the offering of *ii* (boiled rice), *mochi* (rice cake) and *sake,* all made of freshly harvested rice, as well as other foods placed on new plates.

Europe has its own traditional spring festivals, such as the May Day festival with its Maypole and "Jack-in-the-Green." Both are said to be symbolic of prayers for rejuvenation of life. Japan's *Kanname-sai* has one thing in common with these European festivals, though differing in the symbolic offerings and seasons involved. That is, both obviously represent prayers for rejuvenation of the vitality of the community to which the people concerned belong.

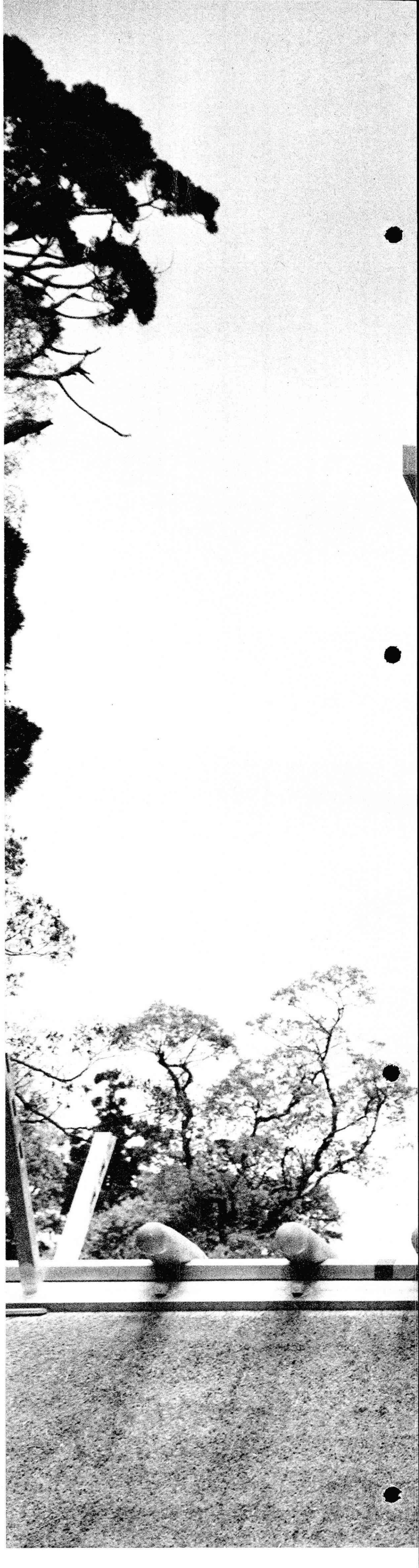
Sengu (removal to newly built shrines) at Ise is considered as something like a large-scale *Kanname-sai.* That is, not merely *sakaki* (sacred tree twigs), *mitobari* (curtains) and *kanmiso* (divine dress), but also the shrine buildings themselves are renewed. This *Shikinen-Sengu* (ceremony of dedicating new shrines every 20 years) embodies an earnest wish to renew the shrine buildings at least once in a generation, since it is well-nigh impossible to rebuild the shrines requiring about 10,000 cubic meters of timber every year.

Renewed in this ceremony are a total of 16 shrines—namely, *Naiku* and its 10 affiliated shrines and *Geku* and its four affiliated shrines—plus various other structures required for their rituals. This year, the 60th *Shikinen-Sengu* is to be held from October 2.

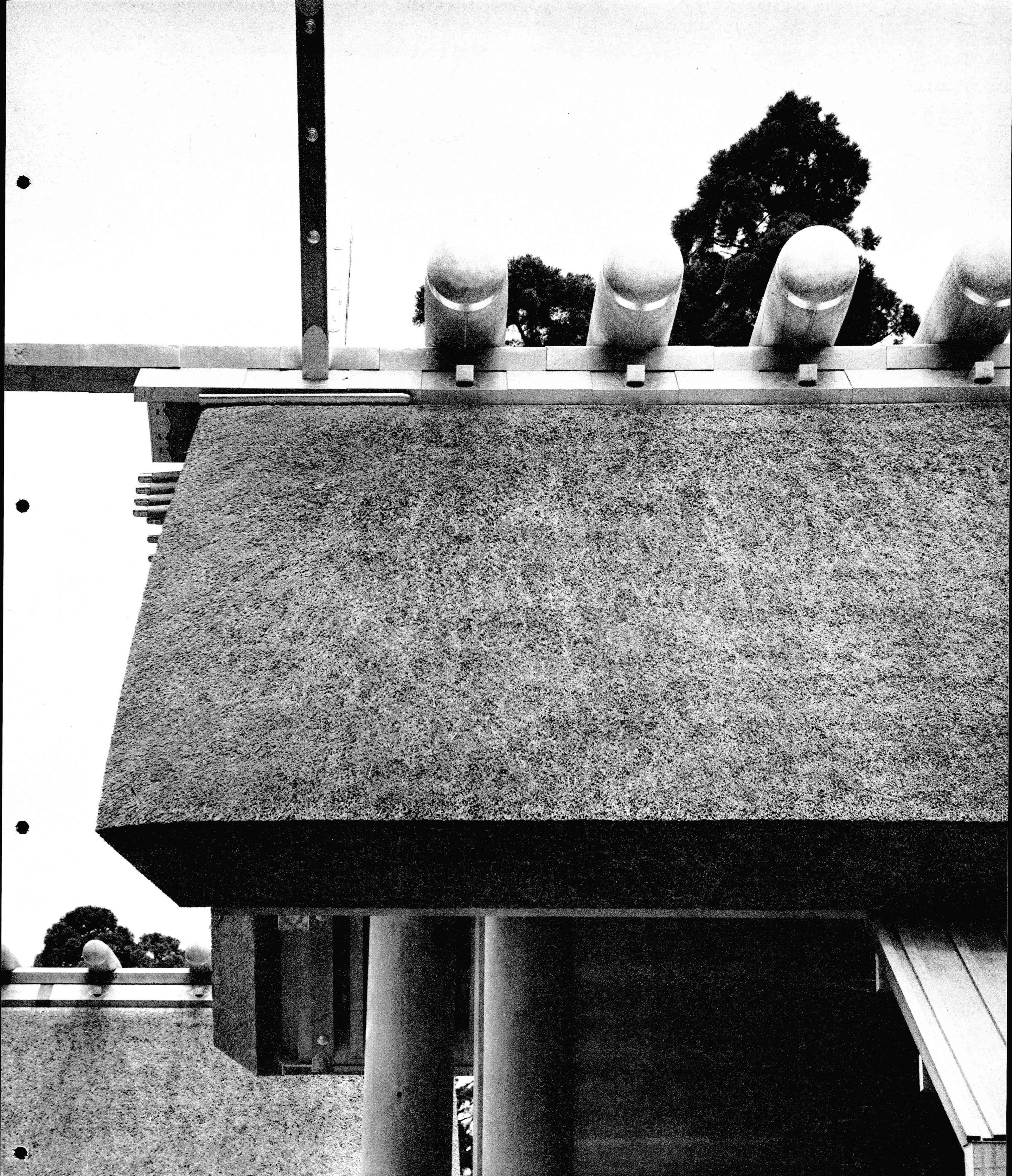
In the festival, as many as 2,000 items of divine clothing and furnishings will be dedicated at the 16 shrines, and their manufacture partially got under way as far back as 1955. Since 1965, various rituals and gay festivals joined by the general public have been held in preparation for this year's ceremony, starting with a ritual of offering prayers to the god of mountains before the felling of trees to be used in shrine construction. These will culminate in a grand removal ceremony.

Even today, many people still entertain the stanch faith that the renewal of the shrines for Japan's supreme deity is symbolic of the rejuvenation of the nation's life. This is patently evidenced by the fact that most of the cost of *Shikinen-Sengu* totaling about 5,000 million yen is derived from individual persons' small donations of 100 or 200 yen each.

In the average year, the Grand Shrine of Ise is visited by about 6 million persons, but in the one year following the *Shikinen-Sengu,* an estimated 10 million people are expected to visit Ise to pay homage to Japan's paramount guardian deity, who will acquire renewed majesty through the grand ceremony.

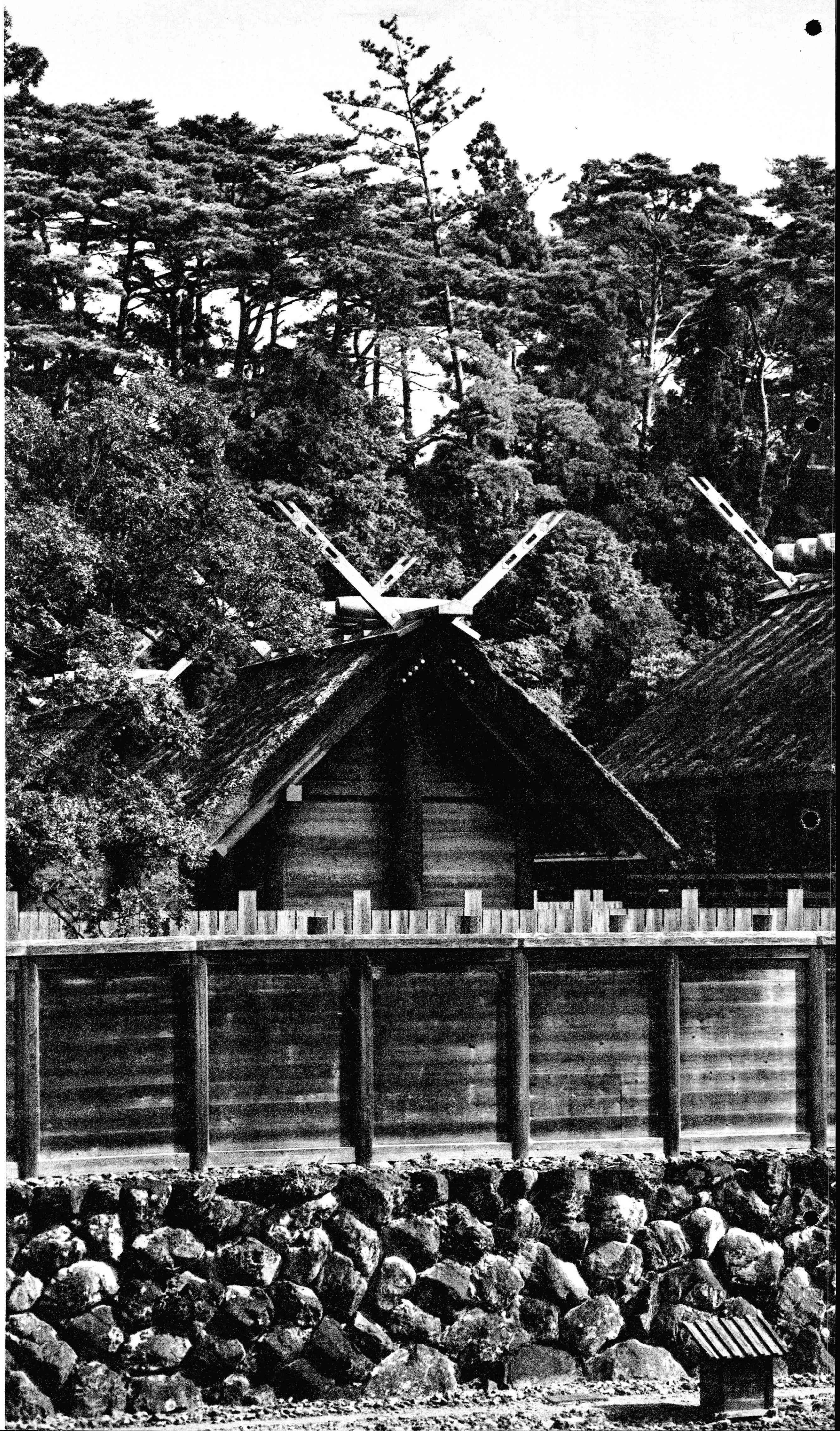


Thatched roof of the newly completed Main Hall of Naiku. Round ornamental pieces of wood on the roof are called Katsuo-gi (67



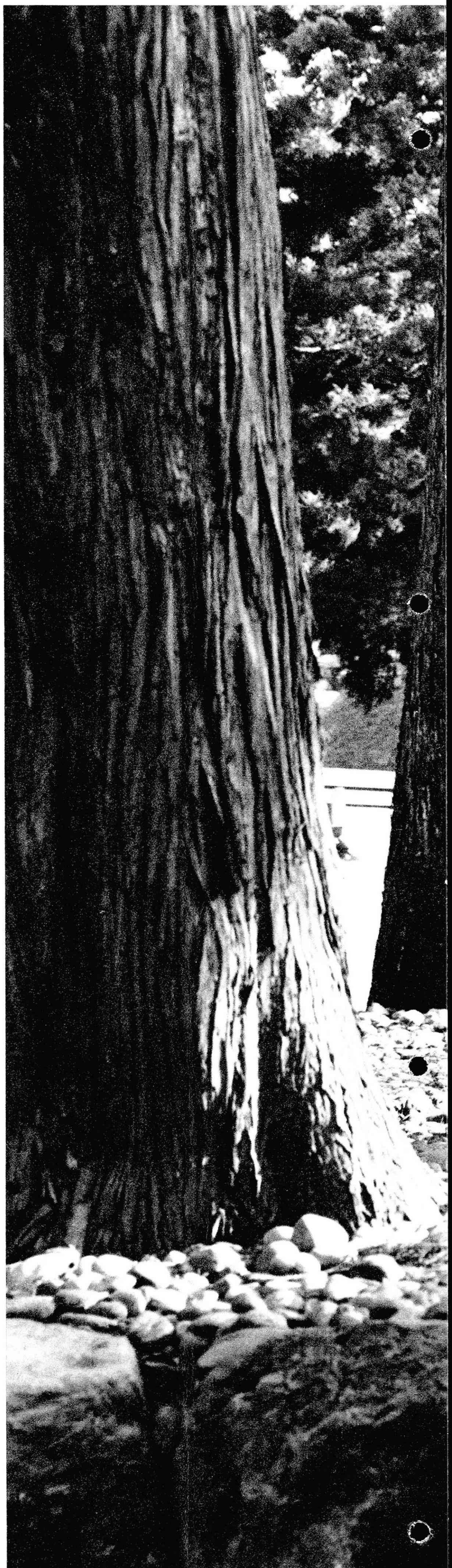
centimeters in diameter and 2.73 meters in length). The long piece of wood rising skyward at left is Chi-gi (3.33 meters long).

A side view of the Inner Shrine. Buildings are made of Japanese cypress timber without any painting or decorations, excepting gold ornaments in some sections. The roofs are thatched with miscanthus. Standing at center is the Main Hall 10.2 meters high. It represents Japan's oldest architectural style and is known as "the genesis of Japan's architectural tradition." (The cover photo shows a new Main Hall built in exactly the same style.) The Inner Shrine is enclosed with four board fences made in different styles.









Left: A side view of the Main Hall of Geku. Naiku and Geku are almost identical in architectural style.



Above: The Grand Shrine of Ise has vast grounds of 980,000 square meters for Naiku and 890,000 square meters for Geku. Its compound is covered with thick forests with towering trees hundred of years old. The shrine grounds are filled with a serene, austere atmosphere generated by the shrine's long history.

Ise Shrine's Vicenary Renewal Has 1,300-Year History

Photos by RYOZO UMEDA

The Grand Shrine of Ise dedicated to Japan's founder goddess *Amaterasu-Omikami* is rebuilt every 20 years. The custom has been regularly observed since the end of the seventh century except for one interruption of a period of 120 years during the Age of Civil Wars from the 15th to 16th century.

Rebuilding in this instance does not mean the demolition of the old building and construction of a new one at the same site. In the vast shrine complex at Ise, there are two adjacent sites of the same dimensions for each shrine and precisely the same shrine as the old one is newly built alternately on the two sites. The old ones are kept intact while construction of replacements is under way.

The vicenary reconstruction project also involves not only the two principal shrines but the 14 other sanctuaries affiliated with them. When the new shrines are completed, the respective deities are moved to their new sanctuaries in a solemn Shinto service.

The last removal ceremony *(Shikinen-Sengu)* was held in October 1953, when the present shrines were completed. The 60th vicenary service will take place this coming October. Incidentally, a similar reconstruction and removal system used to be observed at other Shinto shrines in olden times but today, the Grand Shrine of Ise is the only one that keeps up the tradition.

In the reconstruction project, about 200 structures are rebuilt, including not only shrine buildings but also bridges, *torii* (sacred gates), etc. Construction of these structures requires about 10,000 cubic meters of timber, almost entirely consisting of Japanese cypress trees.

Among the trees felled for this purpose were giant 400-year-old ones with a diameter of about 1.3 meters.

Along with various structures, more than 2,500 items of about 800 varieties are newly made for the occasion, including sacred treasures, such as swords, bows and arrows and musical instruments, garments dedicated to the deities and diverse furnishings. Like the structures, they are exact replicas of the old ones both in size and the materials used.

Following the removal ceremony, the old shrines are pulled down. The pillars, which supported the roof ridges of *Naiku* and *Geku* (the Inner and Outer Shrines), are used to make the two grand *torii* standing at both ends of the Uji Bridge over the Isuzu River at the entrance to *Naiku*. Other pillars, planks and boards are used for the construction of subordinate shrines in other parts of the country.

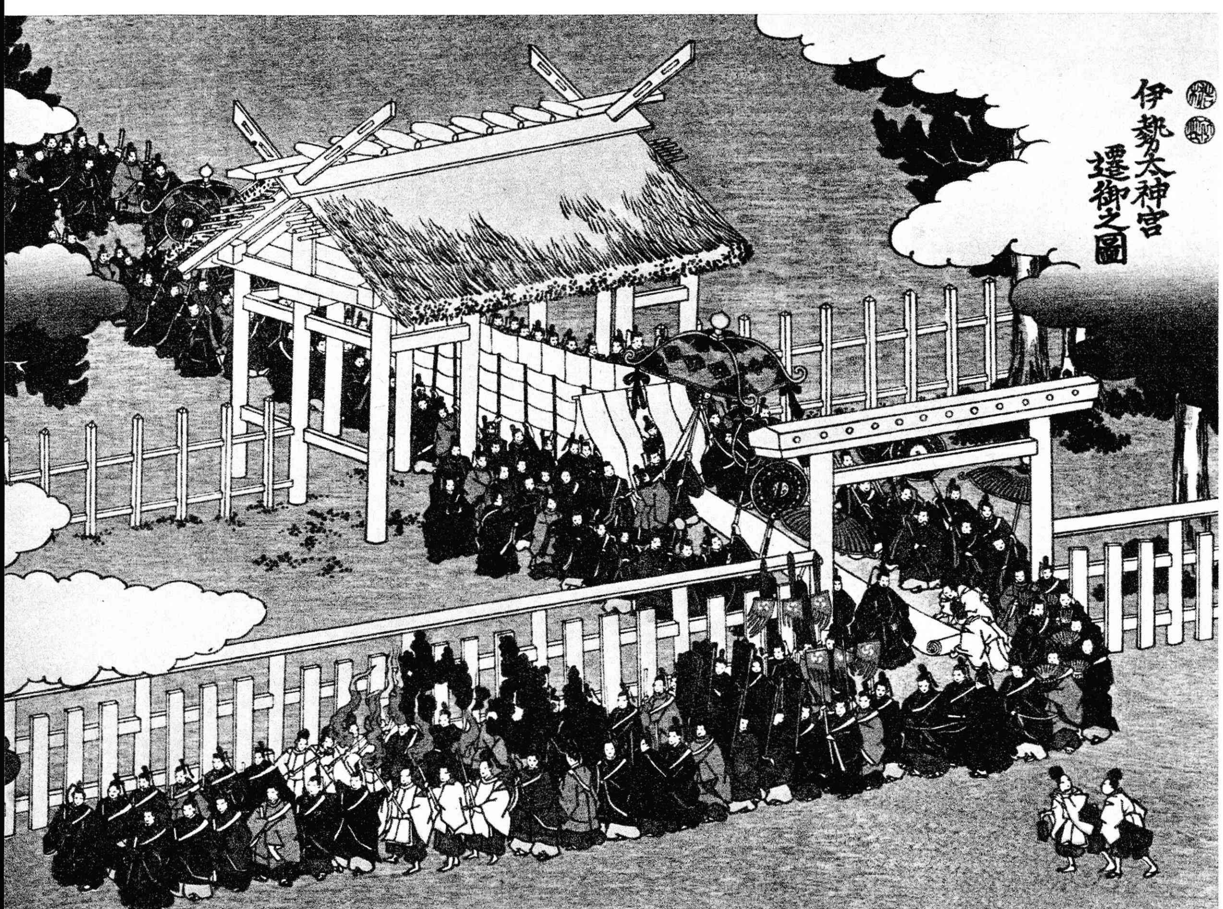
Meanwhile, other items, such as sacred treasures, garments and furnishings, are preserved as samples for making new ones in the next reconstruction program because techniques for making them are very sophisticated. In olden times, it is said, all of them were either incinerated or, if this was impossible, buried in the ground. But this was switched to a system of preserving them in the Meiji Period since the transmission of the techniques became difficult.

Shikinen-Sengu, the ceremony of dedicating new shrines every 20 years, is held not because shrine buildings get so dilapidated as to require reconstruction, but in consonance with a wish to renew the divine authority.

Why was the interval fixed at 20 years? There is no established theory. Some people say that in ancient Japan, the figure 20 represented a cyclic period, and people believed everything reverts to the beginning and renews itself every 20 years. There is also the opinion that the removal ceremony derived from a wish among the ancient people to build a new house at least once in a lifetime because in those days their life span was only about 40 years. It is said, moreover, that in view of such a rather short life span, the vicenary renewal of shrine buildings was also designed to help transmit to posterity the sophisticated architectural techniques and skills for making sacred treasures.

Shikinen-Sengu is a grand project taking as long as eight years from start to finish. Preparations for this year's removal ceremony got under way in 1965. Beginning with *Yamaguchi-Sai* (Ceremony at the Foot of the Mountain) held in May 1965 to offer prayers to ensure safety in the work of felling trees for shrine construction, approximately 30 time-honored rituals have been observed over a period of eight years parallel to the progress of the construction project. Especially famous among them was *Okihiki* (timber carrying ceremony) held in 1966 to haul down timber from Mt. Kiso to *Naiku* and *Geku*. *Oshiraishi-Mochi* (ceremony of carrying white pebbles) to be observed in August this year to carry white pebbles into the inner precincts of the new shrines will also claim much popular attention. Both are grand pageants in which the whole townsfolk at Ise participate.

The ceremonies of removing the deities from the old to the new shrines will take place at *Naiku* from 8 p.m. October 2 and at *Geku* from 8 p.m. October 5. They are the holiest of all rituals at the Grand Shrine of Ise, and naturally closed to the general public. The new shrine buildings are now nearing completion and the unique undertaking, started eight years ago, is approaching a magnificent climax.



Ukiyoe by Ichiyusai Kuniyoshi (1797-1861), depicting the removal of the icon enshrined at the Grand Shrine of Ise. The ceremony marks the climax of the vicenary reconstruction program.



Ise Shrine's vicenary renewal project takes eight years from start to finish. In June 1965, a prayer session for the Deity of Trees was held in the Kiso Mountains, where the timber for the new shrine buildings was produced.

A ceremony of hauling timber to the construction sites of Naiku and Geku is called "Oki-hiki." The ceremony was held in May 1966 and June 1967 with many citizens of Ise participating. In accordance with a time-honored custom, timber for Naiku is carried along the Isuzu River (right and below photos) while that for Geku is hauled on land (far right). In the compound of the Grand Shrine of Ise, many fowls are left free. They are esteemed as messengers of the gods.







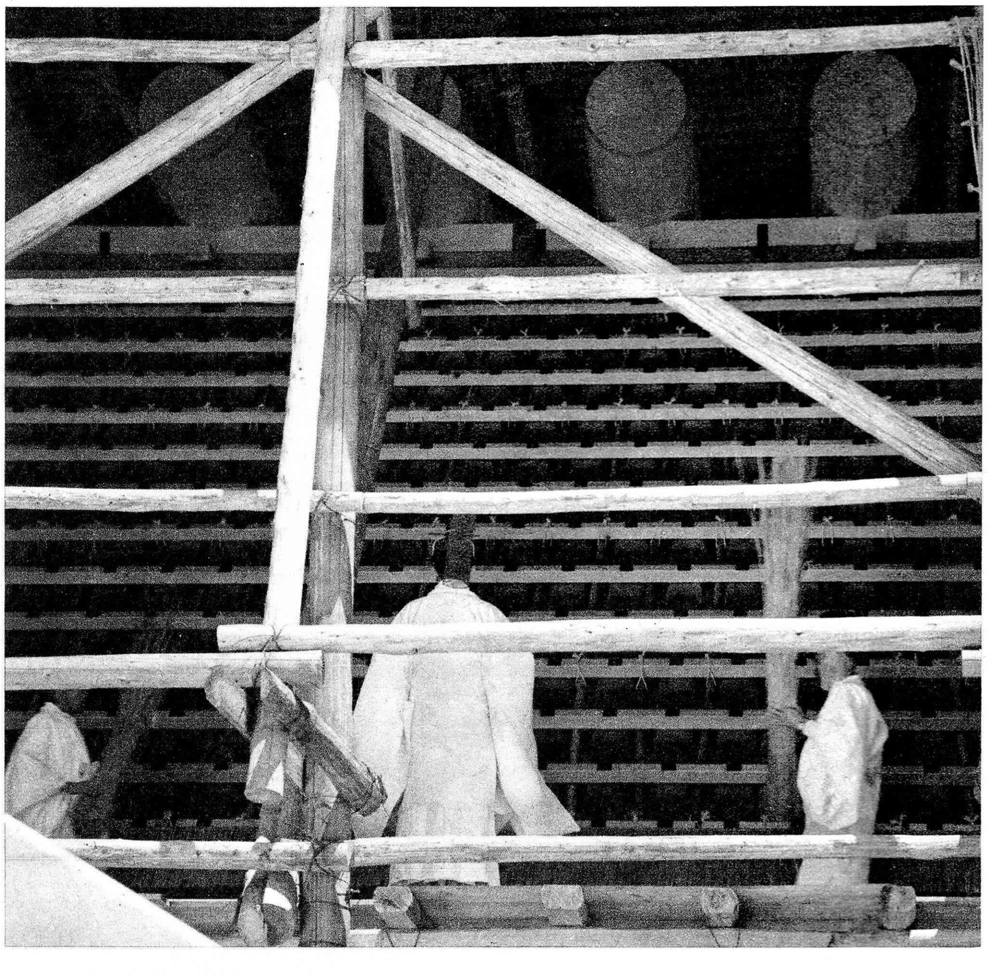




Left: Ground-breaking ceremony took place in April 1968. As shown in this photo, children participate in many of the shrine's rituals.

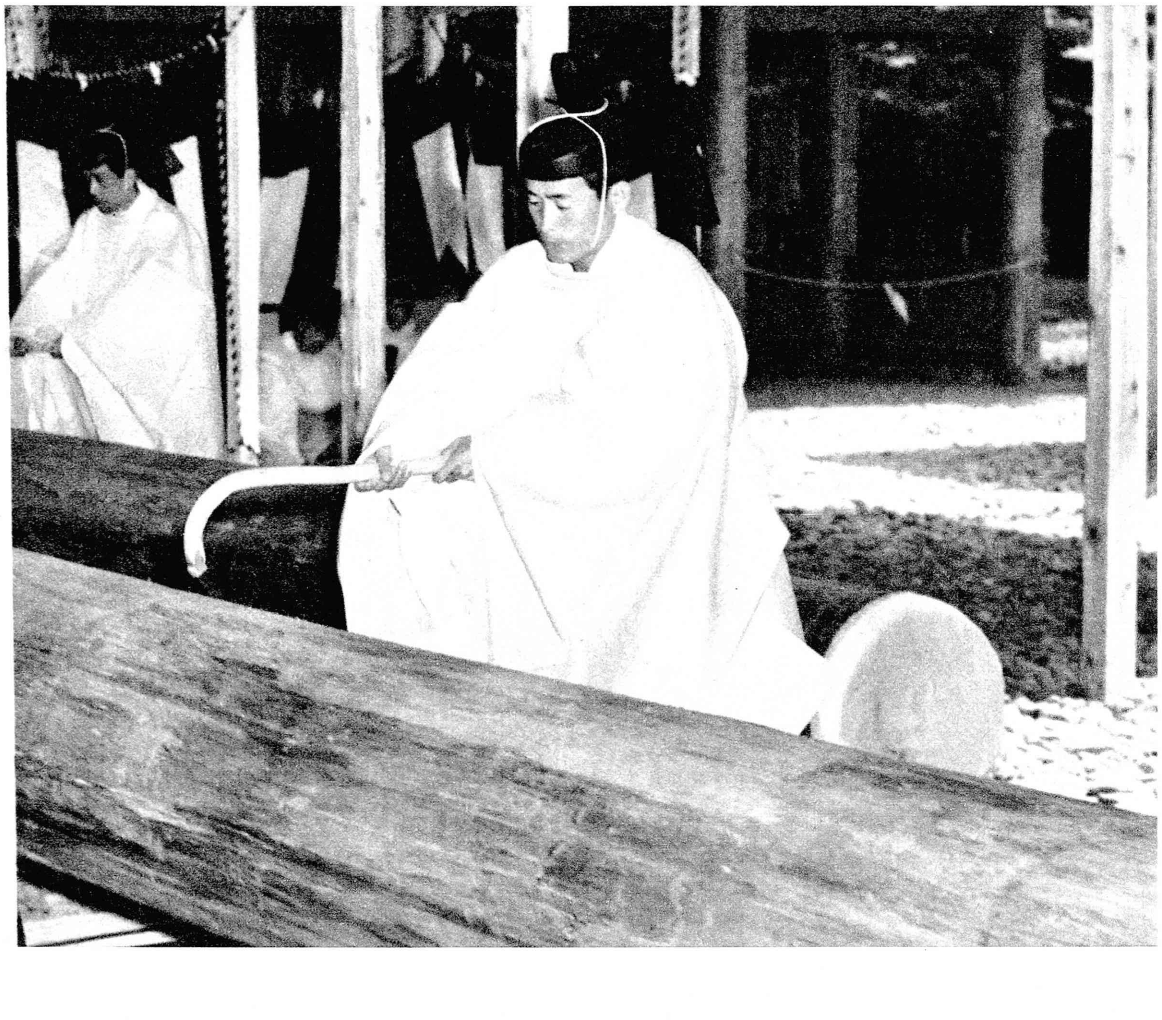


On the occasion of the vicennial, not only shrine buildings but also bridges and "torii" (Shinto shrine gates) are rebuilt. The upper photo shows a ceremony held to mark the completion of the Uji Bridge, the entrance to Naiku (November 1969). Photo at right shows a ceremony marking the start of thatching work (May 1972).









In the upper photo, a train of Shinto priests proceeds in the compounds of the shrine to take part in the ground-breaking ceremony. The photo at left shows a prayer session for the carpenters' safety. The costumes of priests and tools are the exact replicas of those used more than 1,000 years ago.

IN a small farming community in central Japan where this writer lives, a rededication ceremony was held recently at the local Shinto shrine compound. The occasion was the completion of extensive repairs on a tiny village shrine some 400 years old. Though very small, the shrine building had been designated as an "important cultural property" a few years earlier and the repairs were undertaken under government sponsorship.

In the course of the rebuilding, a variety of old relics and documents were uncovered. The literature contained records of important events in the shrine's history and some of the records went into considerable details. One such document, dated Oct. 14, 1797, cited the variety and amounts of the food—lotus roots, chestnuts, eggplants, red beans, persimmons, sake and the like—offered on the occasion of the shrine's annual thanksgiving festival.

This and other papers, mostly yellowed and moth-eaten, showed in vivid detail how the parishioners took care of the shrine over the centuries, serving as the chief parishioner on an annual rotation basis—a custom observed even to this day.

Another revelation was the fact that the shrine was originally built as the abode of the guardian deity for a Buddhist temple. In fact, the Shinto shrine stands beside a Hosso Sect monastery.

Foreign visitors to Japan, especially those with monotheistic faiths such as Christianity, Islam and Judaism, are baffled to find that Shintoism and Buddhism are embraced simultaneously by a majority of the Japanese people. A survey places Japan's Shintoist population at 80,284,000 and Buddhist followers at 69,843,000, showing how the two faiths overlap in this country with a population of 100 million. Many Japanese homes, which are old and large enough, have both Shinto and Buddhist altars, the latter larger and more elaborate in most cases.

For a large majority of the Japanese people, contact with religion begins early in infancy with the rite of *Omiyamairi.* On this occasion, babies a few months old are clothed in their best and taken to neighborhood Shinto shrines in their mothers' arms. Naturally, the parents pray for divine providence for the infant's health and happiness. Usually, the Shinto priest conducts a prayer ceremony for the very young new parishioners—something like infant baptism.

Another ceremonial encounter with *kami* (Shinto god) comes around when the child becomes three years old. Again, the children are decked out in their best clothes and are taken to the neighborhood shrine to pay homage to their *kami-sama.* These young parishioners can be identified easily as they invariably carry with them colorfully printed paper bags containing some candies made specially for that occasion.

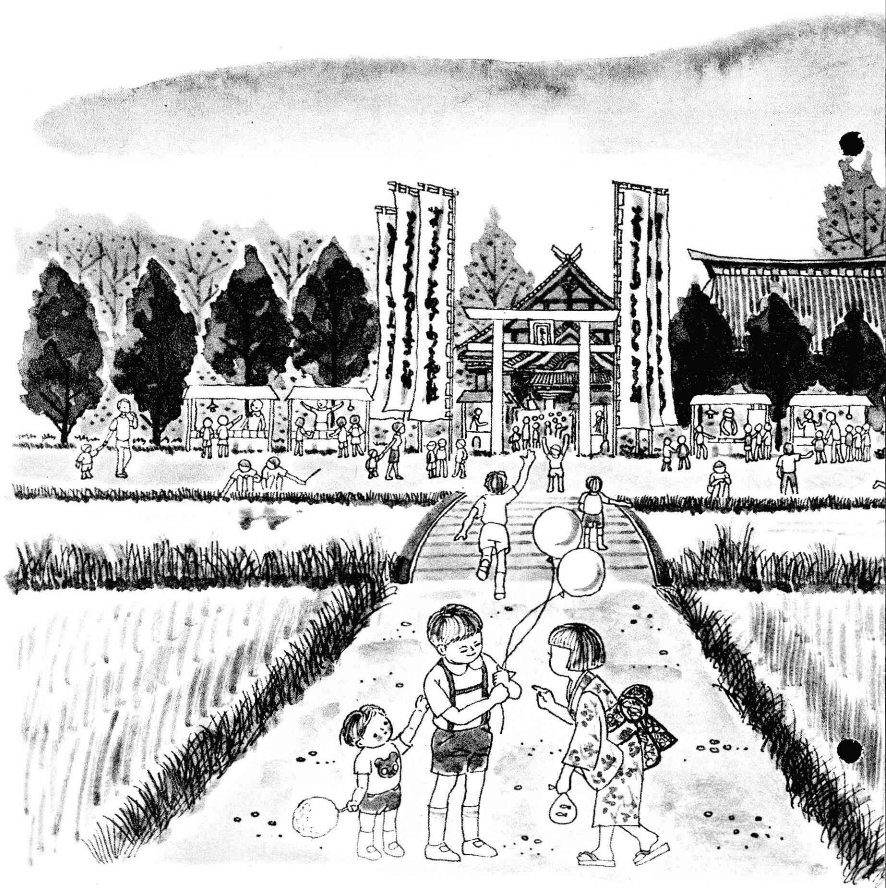
The Shinto rites for the very young are repeated when the boys reach the age of five and the girls become seven years old. The series is appropriately called *shichi-go-san* (7,5,3).

Another great occasion in one's lifetime which is related to Shinto is the wedding ceremony. This function is almost a monopoly of Shintoism. Nowadays, most larger hotels have Shinto halls complete with an altar and all other necessary paraphernalia, where the wedding rituals are performed with split-second precision.

The hall is exclusive to Shinto priests, a pair of girl attendants, the match-maker couple, the bride and groom and their selected kith and kin, usually about 10 each from the two families concerned.

New Year's day visit to the Shinto shrine is another occasion when many Japanese turn one-day-a-year Shintoists. Shinto priests are also very much in demand when something is initiated—ground breaking, keel laying, ship launching, bridge construction and even the kindling of a new furnace at modern steel mills.

In recent years, Shinto shrines have acquired a completely new clientele. This group consists of motorists who visit Shinto establishments to obtain talismans against traffic accidents. This is usually done as soon as the drivers get their driving licenses.



Shintoism—What

During the early months of the year, farmers pray to Shinto deities for rich harvest and in the autumn, they hold thanksgiving rituals to thank the *kami* for bumper crops. The latter usually takes the form of a festival with colorful processions, drum-beating and drinking parties. In olden days when irrigation systems were underdeveloped, peasants used to pray to *kami* for rainfall at a time of drought.

Japan's prime minister makes it a rule to visit the Grand Shrine of Ise, sacred to Japan's mythological founder goddess, soon after assuming his new post, presumably to pray for divine aid in executing his weighty duties. The custom may appear strange to a casual foreign observer, who comes here with the advance knowledge that the Japanese are a Buddhist nation.

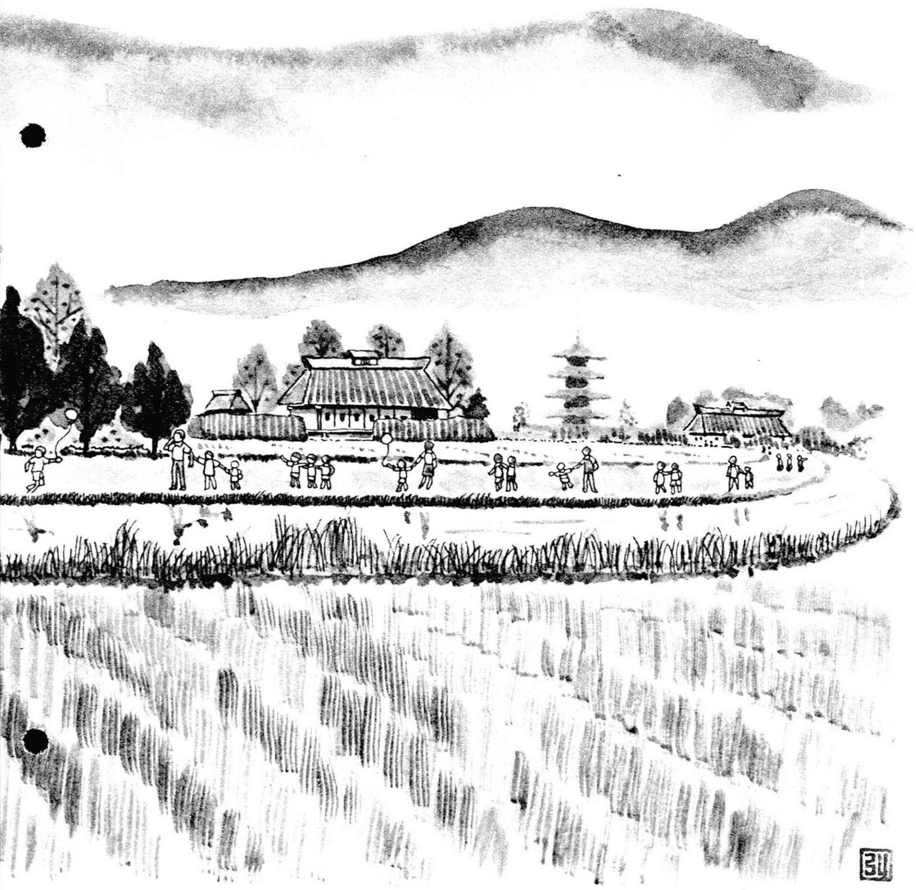
For all the evidence showing Shintoism's wide-spread hold over the Japanese minds, Buddhism reigns supreme when it comes to funeral and memorial services. This field is Buddhism's monopoly; few Japanese are interred or commemorated with Shinto rites.

SHINTO has its roots deep in Japan's mythology. The *Kojiki,* Japan's oldest history book, says in its opening chapter:

"At the time of the beginning of heaven and earth, there came into existence in Takama-no-para a deity named Ame-no-minaka-nusi-no-kami; next, Taka-mi-musubi-no-kami; next, Kami-musubi-no-kami. These three deities all came into existence as single deities, and their forms were not visible (or *they hid their bodies)....*

"Next, when the land was young, resembling floating oil and drifting like a jellyfish, there sprouted forth something like reed-shoots."

Illustration by KOJI DETAKE



It Means to the Japanese

By TAMOTSU OGATA

(From these plants, two other deities came into existence. Then, 12 others came into being; the last two were *Izanagi-no-kami* and his spouse *Izanami-no-kami*. Then, the original five deities told the young couple, *Izanagi* and *Izanami*, to "complete and solidify this drifting land." The couple, standing on the Heavenly Floating Bridge connecting heaven and earth, stirred the brine below with a jeweled spear.

When they lifted up the spear, the brine dripping down from the tip of the spear piled up and became an island.

Descending to this island, they erected a heavenly pillar and a spacious palace.)

"At this time (Izanagi-no-mikoto) asked his spouse Izanami-no-mikoto, saying:

" 'How is your body formed?'

"She replied, saying:

" 'My body, formed though it be formed, has one place which is formed insufficiently.'

"Then Izanagi-no-mikoto said:

" 'My body, formed though it be formed, has one place which is formed to excess. Therefore, I would like to take that place in my body which is formed to excess and insert it into that place in your body which is formed insufficiently, and (thus) give birth to the land. How would this be?'

"Izanami-no-mikoto replied, saying:

" 'That will be good.'

. . . .

"......... they commenced procreation and gave birth to a leech-child. They placed this child into a boat made of reeds and floated it away.

"Next, they gave birth to the island of Apa. This also is not reckoned as one of their children."

(Realizing that their efforts had failed because, *Izanami*, the female deity, had spoken first (*"Ana-ni-yasi, how good a lad!"*) in the course of their courtship, the couple reversed the order and succeeded in bearing a child—an island called *Apadi-no-po-no-sa-wake-no-sima*. They continued to give birth to many islands, which came to form the Japanese Archipelago.

After they had finished bearing the land, they went on to bear deities, who were to inhabit the islands. One of them was *Amaterasu-Omikami*, the Sun Goddess, who was to become the ancestral deity for the Japanese Imperial Family.)

—Translation of *Kojiki* text by Donald L. Philippi.

Some Shinto scholars assert that this myth implanted a belief in the minds of ancient Japanese that the Japanese Islands they inhabit were born out of the *kami* who physically suffered from the birth. The Japanese land is, therefore, the flesh and blood of the *kami*. The same *kami* also gave birth to the deities who became the Japanese people's ancestors. Which leads to the conclusion that the *kami*, man and nature are like brothers.

The spirit embodied in this myth, it may be presumed, developed into the cult of ancestor worship, which has dominated the Japanese people's ethical and moral thinking for centuries. One may detect the vestiges of this traditional mentality in the frequent references which older Japanese make to *Gosenzo-sama*, "My (our) honorable ancestors."

In its purely indigenous form, Shinto had no codified doctrine or clearly defined creed to speak of. This may explain the relative ease with which the Japanese received and embraced other religions imported from foreign lands.

When Buddhism was introduced to Japan from China and Korea in the sixth century, the Japanese avidly absorbed the new cultural wave, with its advanced spiritual, artistic and architectural refinements. Instead of a religious war, the confluence of ideas gave rise to a doctrine which defined Shinto deities as manifestations of Buddha and bodhisattvas. The theory dominated Japan's religious history for centuries that followed. Later in our history, Confucianism also found ready reception in this magnanimous climate. So did Christianity, although in this case political considerations intervened and the government of the time imposed a strict ban on the dangerously spreading Western creed. This led to an epic religious war, although on a limited local scale, and the subsequent long dark history of persecution of underground Christians.

No discussion of Shintoism is complete without some reference to Sectarian Shinto, as distinguished from Jinsha Shinto—the common, lukewarm faith that embraces 80 percent of the Japanese people. Sectarian Shinto sprouted out of the indigenous religious tradition during the 19th century, by incorporating the systems and structures developed by Buddhist sects. The larger denominations number 13, among which the Taisha-kyo and Tenri-kyo are best known. Both have more than 2 million followers each.

It is not easy to pinpoint exactly where Shintoism stands in the Japanese people's spiritual consciousness. With 80,000 shrines scattered around the country, Shinto permeates Japanese life very widely and yet its hold over the people's religious minds seems rather weak—a trend which is becoming even more pronounced these days.

Today, it does not seem that too many Japanese share the feelings of an ancient Japanese poet who sang at a certain Shinto shrine:

"I do not know
Which guardian god is here enshrined;
Nevertheless I cannot help weeping
With awe and trepidation."

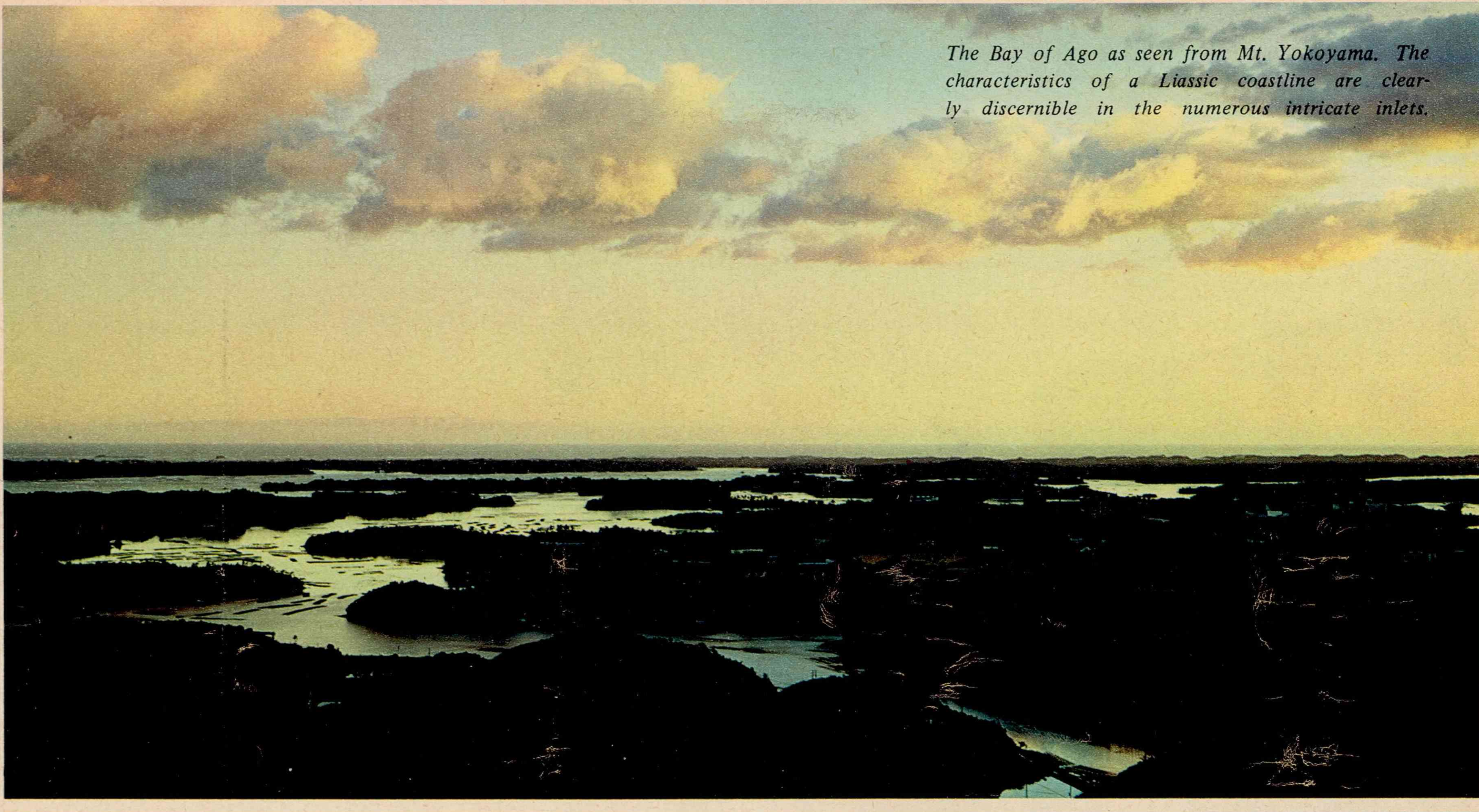
Shima: A Marine Park of Pearl Fame

Shima, a part of Ise-Shima National Park situated in the southern extremity of Mie Prefecture in Central Japan, is a sunny, scenic sea park and the birthplace of cultured pearls. The district, one of the most popular but unspoiled vacationland in Japan, is blessed with not only fetching seascapes but also mild climate and rich marine resources.



The Bay of Ago is the center of Japan's cultured pearl industry. Large numbers of pearl rafts present beautiful geometric designs.

Photos by MICHIO NOGUCHI and MIKIMOTO



The Bay of Ago as seen from Mt. Yokoyama. The characteristics of a Liassic coastline are clearly discernible in the numerous intricate inlets.

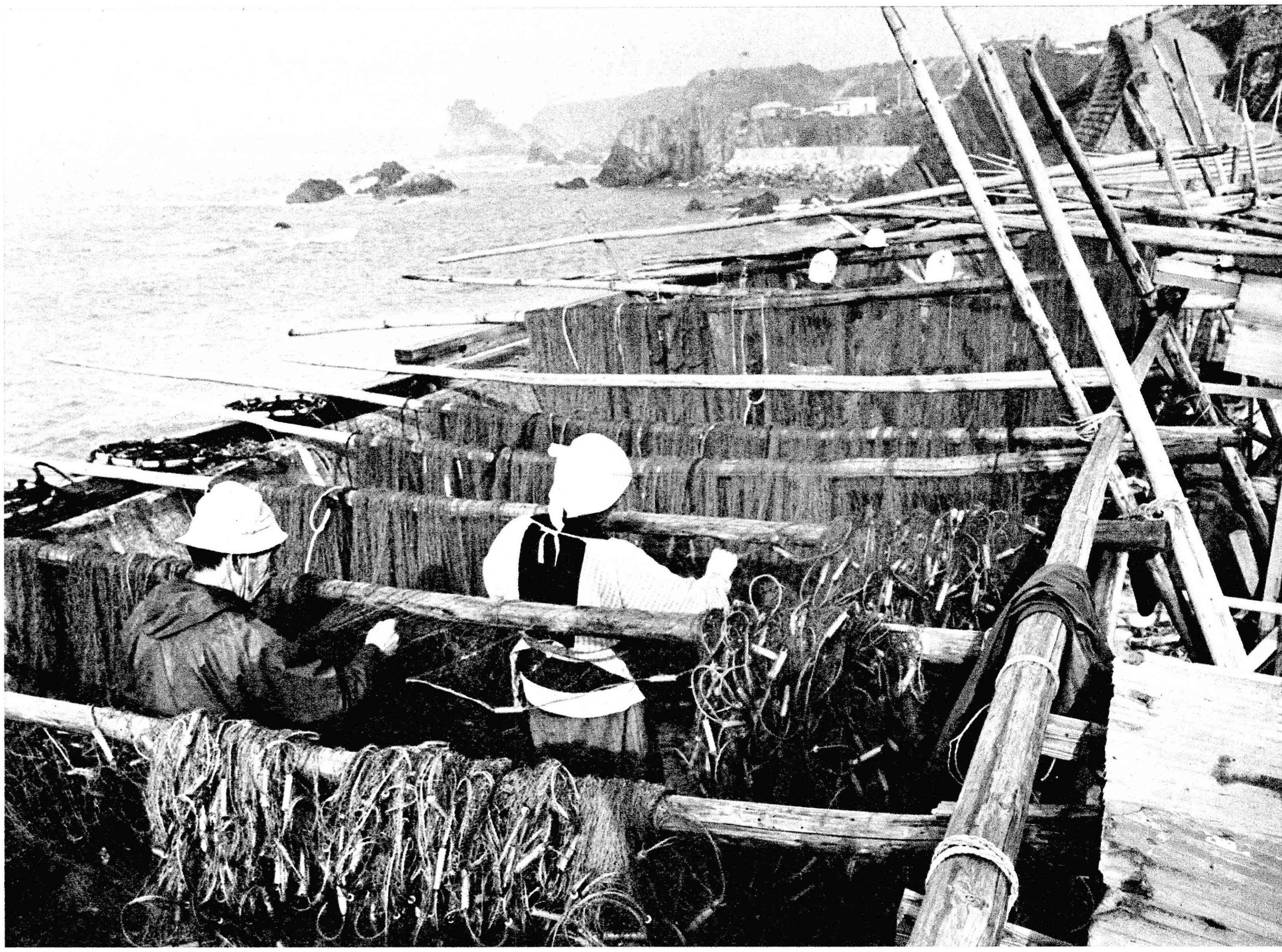


Fishing port of Hamajima. Among the numerous fishing ports in the Shima district, Hamajima is the largest.



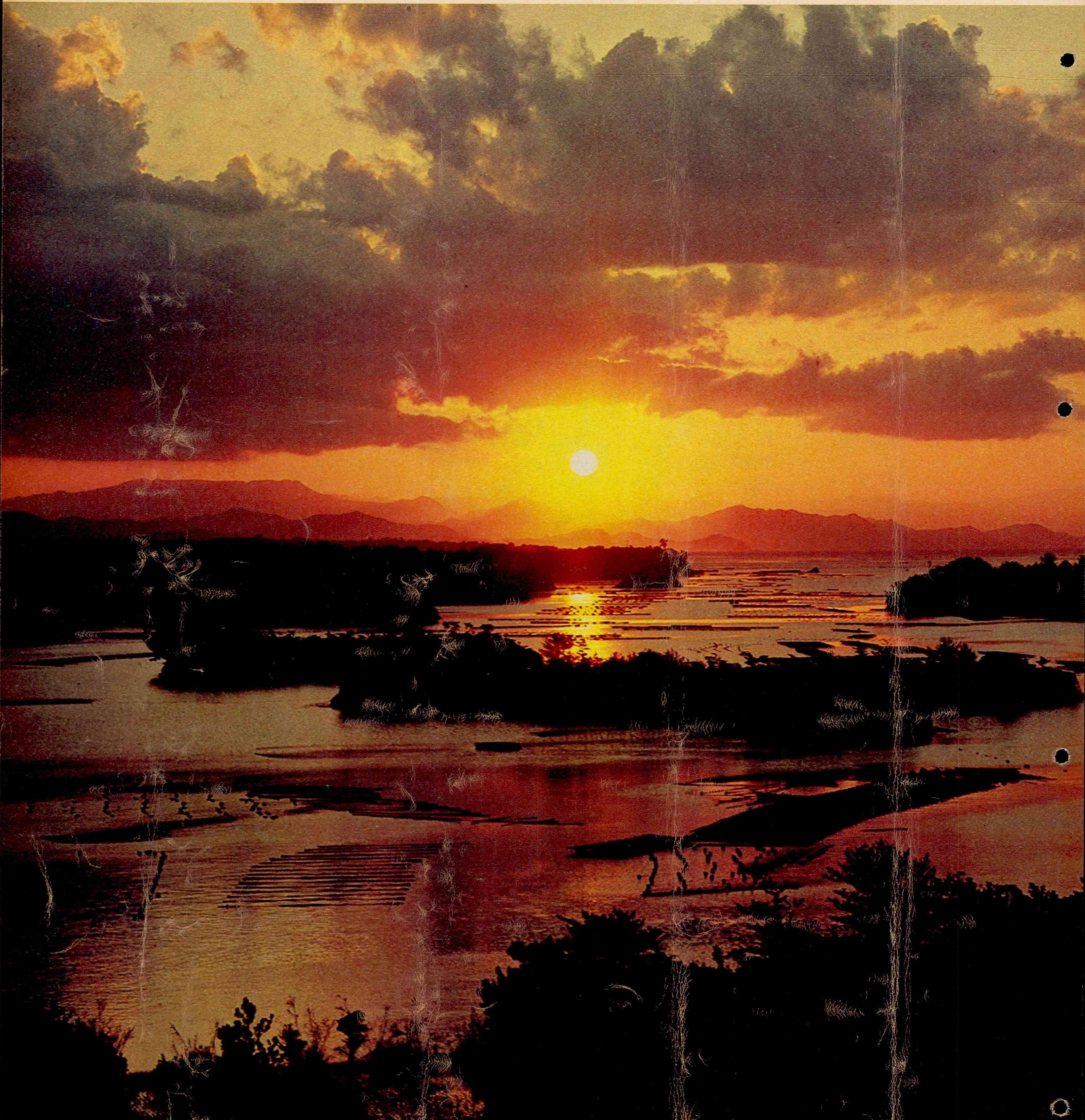
On Cape Dai-o, which juts out into the wide Pacific, stands a lighthouse whose beam can be seen from a distance of 18.5 nautical miles out at the sea, providing a guiding light to seafarers. Two of the delights of a trip to the Shima Peninsula are beautiful scene of quiet inlets and bays and a grand view of the wide sea.

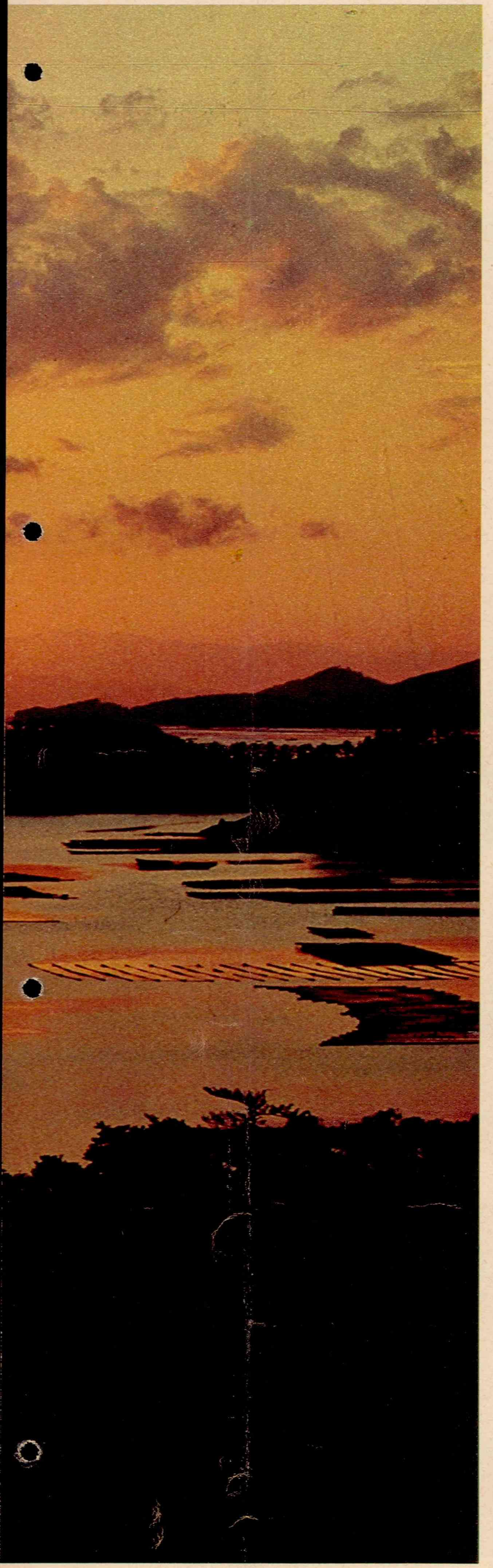


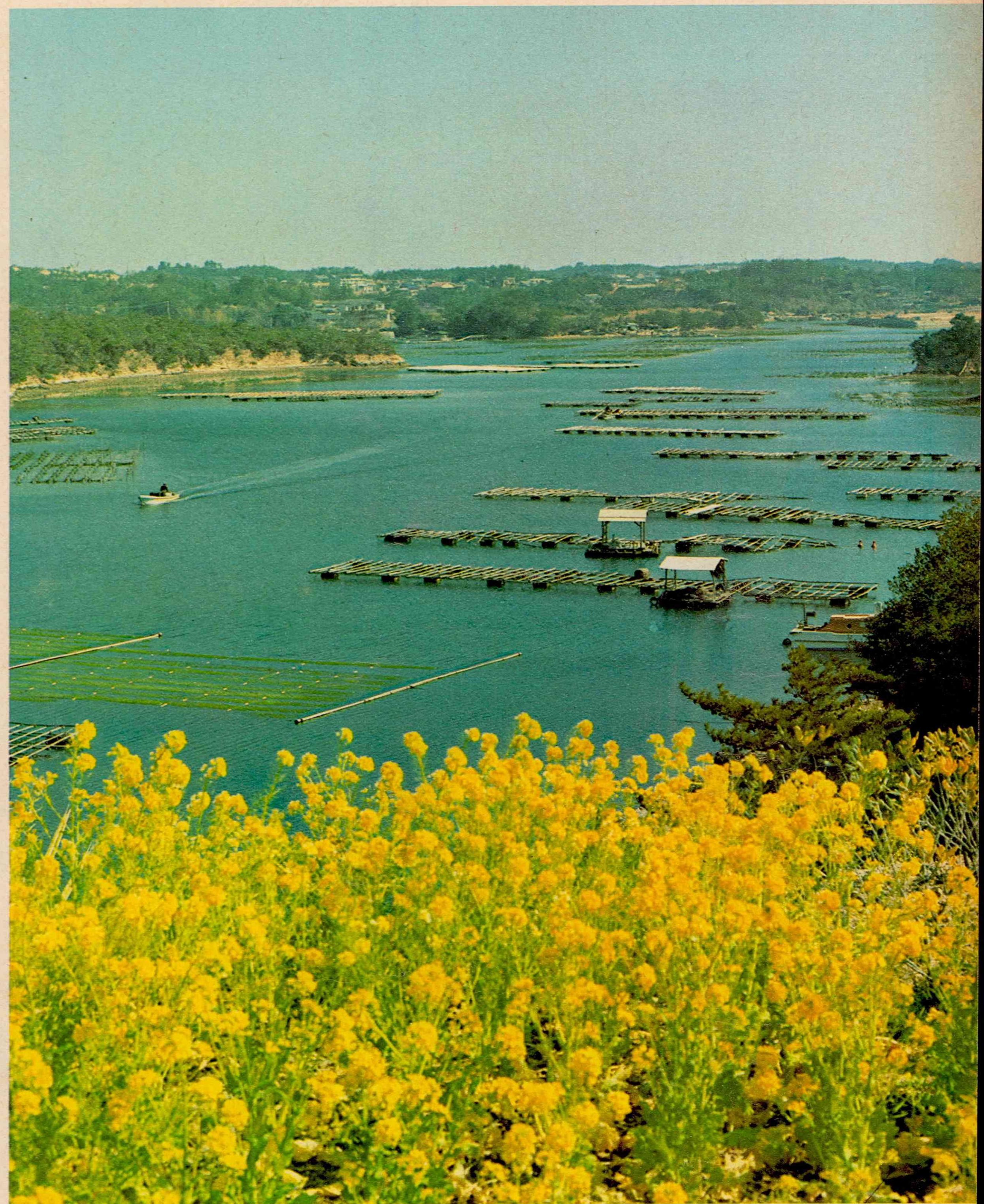




Above: Lobster nets are being dried near the fishing port of Nakiri. Inhabitants of fishing villages in the Shima district are simple-hearted folks in sharp contrast to their sophisticated urban compatriots. Another great attraction for visitors to Shima is the delicious sea food available there. Left: Early morning scene in the fishing port of Nakiri. Here bonito fresh from the sea are being auctioned off.







The color of the waters of the Bay of Ago undergoes great changes according to the time of the day. Photo at left shows the rising sun. The bay glows in a rosy color and the tiny islets as well as the pearl rafts become gradually visible in the form of silhouettes at this time of the day. Above photo shows the bay in mid-day.



The Meoto-Iwa (Husband and Wife Rocks) in Futamiga-ura are the symbol of the Ise-Shima National Park. The husband rock is 9 meters tall and its spouse four meters high. They are connected with a rope made of straw called "shimenawa." They are the "sacred rocks" of the Okitama Shrine on the coast nearby and are popular among newly-wed tourists.

CULTURED PEARLS

Pearl King Kokichi Mikimoto (1858-1954) is said to have vowed to adorn the neck and fingers of every woman in the world with pearls. Mikimoto laid his first cultured pearl bed in Shima in 1890 when he heard from Prof. Kakichi Mitsukuri of the then Tokyo Imperial University that pearl culture was possible. In 1915, after many years of strenuous efforts and research, Mikimoto finally succeeded in producing cultured pearls exactly like natural pearls, thus laying the foundation of the cultured pearl industry in Japan. (Photo 1 shows the statue of Kokichi Mikimoto on the Pearl Island where he first succeeded in producing a cultured pearl. On the island in Toba Harbor is a model pearl farm where the process of pearl culture is demonstrated.)

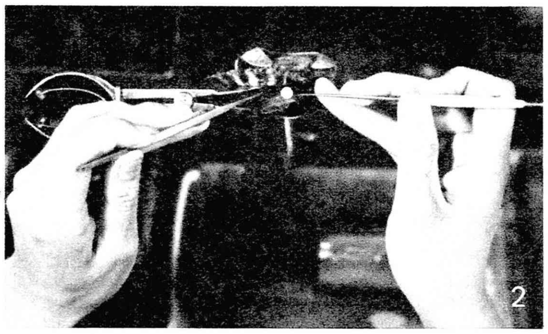
Here is a brief description of how pearls are cultured.

First, mother oysters (*akoyagai*) which grow wild are picked from the sea bed to gather their eggs. When oysters are three years old, a nucleus normally made of pig-toe-shell of the Mississippi River, is inserted into the body of the oyster (photo 2). This requires an extremely delicate technique. The oysters are then put into wire-mesh cages hung from floating rafts and kept there for three to five years to grow the pearls (photo 3).

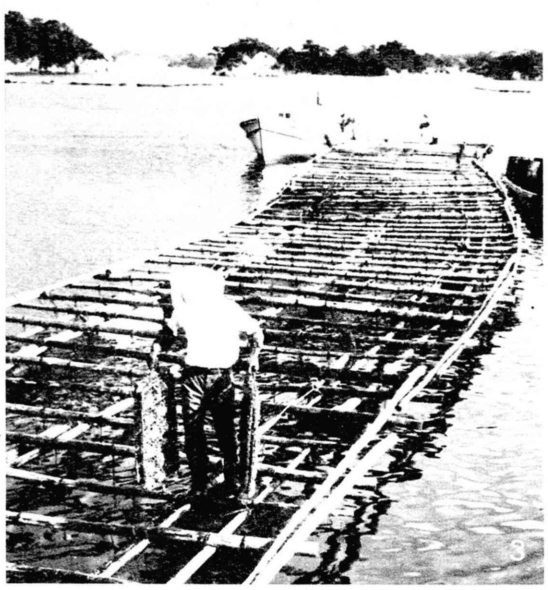
Pearls grow in size as layer upon layer of sheeny deposits collect around the nuclei. Several times a year the cages are lifted out for cleaning of encrusting organism. When the crop season comes, oysters are opened and beautiful, lustrous pearls are brought out (photo 4). Only pearls of superior quality are used for making necklaces and other ornaments. A great number of pearls of inferior quality are dumped into the sea so as to maintain proper quality standards.



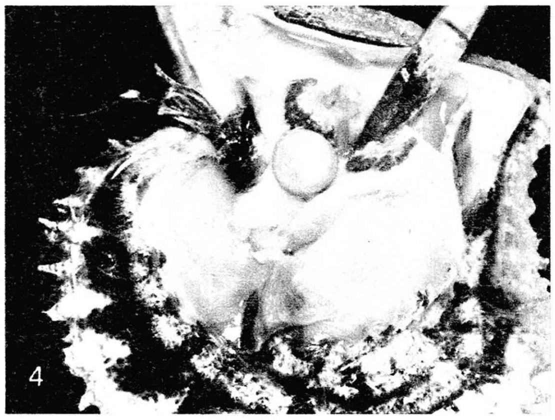
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GUIDE TO ISE-SHIMA

With well developed facilities for tourists and easy access from every part of Japan, the Ise-Shima National Park attracts more than 5 million visitors every year.

How to Get There:

From Tokyo to Nagoya; Two hours by superexpress of the Japanese National Railways' Shinkansen. From Nagoya to Uji Yamada, a gateway to Shima; One hour and 30 minutes (¥710) by special express of Kinki Nippon Railways. Uji Yamada to Kashikojima, the center of Shima; 40 minutes (¥380) by special express.

From Kyoto to Uji Yamada; Two hours 20 minutes (¥1,060) by Kinki Nippon Railways' special express. From Osaka to Uji Yamada; 2 hours (¥930) by special express of Kinki Nippon Railways.

Where to Stay:

Shima Kanko Hotel at Kashikojima, Toba Hotel international at Toba, as well as numerous Japanese style inns.



Shima Kanko Hotel







The Computerized Fountain

A fountain dances with light to lively music. The spouting water changes its shape every few seconds as if it were dancing. Jets of water spreading out like the long tail of a peacock, drops of water falling down like large snowflakes, water lines like thin silk threads, thick column of water like a giant tree....the fountain constantly produces beautiful works of art with water, changing its shape freely and reflecting and absorbing multicolored rays of light.

This unique fountain system with a built-in computer has been developed by Kawamura Fountain Co., Ltd. at Kamakura, Kanagawa Prefecture. Its sophisticated techniques are drawing keen interest abroad.

The computer creates multifarious forms of water according to the volume and tone of the accompanying music. The firm has also developed other unique fountain systems, such as the time-telling fountain shown below and a movie-screening fountain.

Since the Greeks dedicated fountains to their deities and heroes in ancient times, fountains have been loved by peoples around the globe as important garden ornaments. In Japan, fountains are as popular as anywhere else, with large numbers of people always seen resting around fountains in parks. (Color photos on the opposite page show the changing spectacles of a dancing fountain at Sumaura Park in Kobe.)

Photos by MASAMICHI SUMIYOSHI



Below: Visitors to the Nissho-Iwai office are greeted by courteous receptionists at the ground-floor counter. Bottom: An aerial view of Nissho-Iwai's new Tokyo headquarters building.





Punchers are kept busy with a flood of business data to be fed into the computer.



TOKYO GETS A NEW LANDMARK

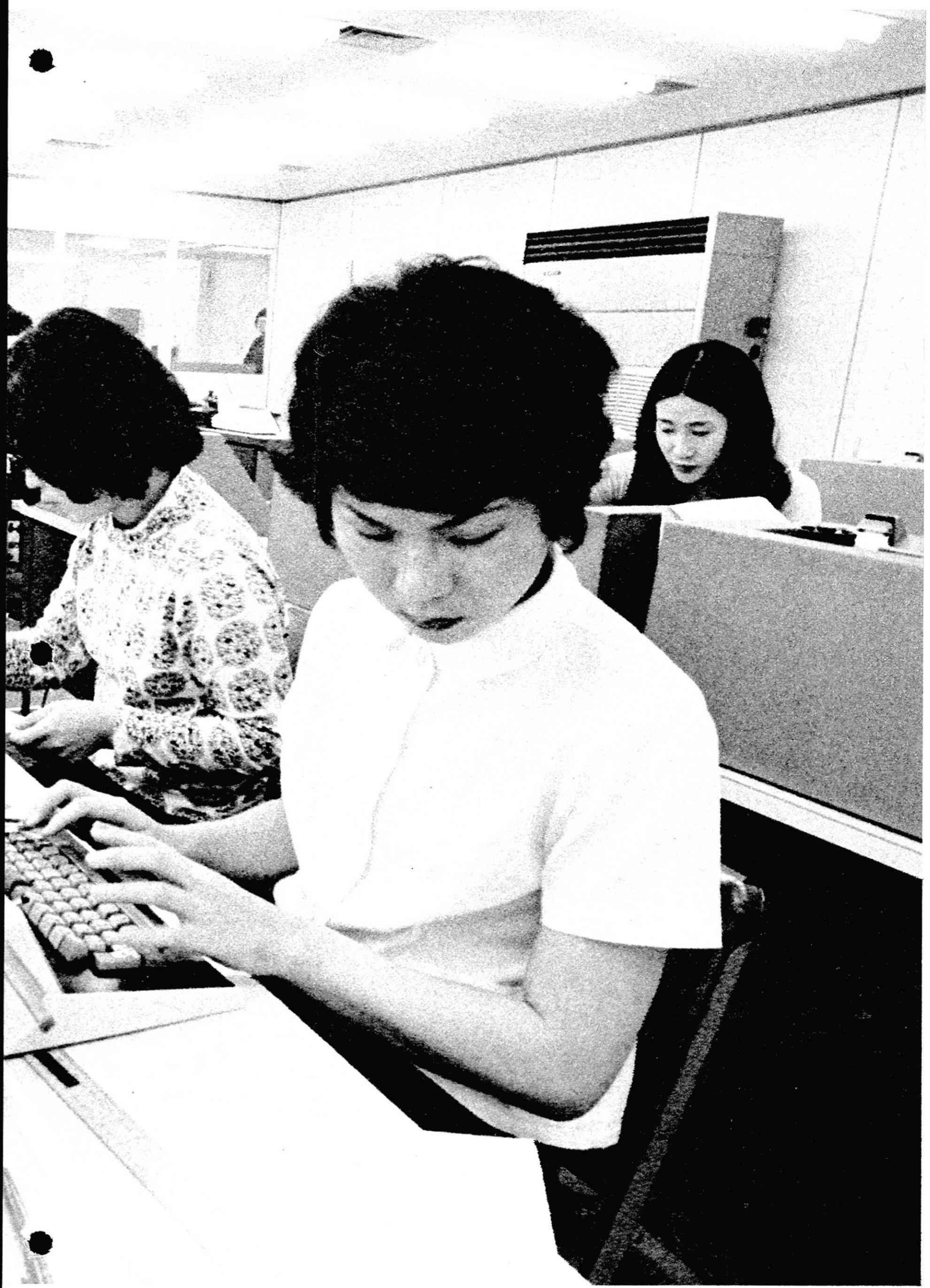
Nissho-Iwai HQ Is Nerve Center Of Worldwide Business Network

Tokyo acquired another handsome addition to its landscape early this year when the head office building of Nissho-Iwai Co., Ltd. opened for business.

The new 20-story headquarters of the mammoth trading company, opened on March 14, is located in the heart of the metropolis where the Diet Building, government offices, foreign embassies and foreign business firms are clustered in close vicinity.

The new building has an aggregate floor space of 62,322 square meters and accommodates 4,000 employees. In order to ensure efficient inter-divisional communication, the new headquarters is equipped with an intricate network of pneumat-

Rows of telex machines clatter incessantly, receiving urgent messages from Nissho-Iwai's far-flung outposts around the globe.





ic tubes that instantaneously carry messages and papers to and from the company's numerous sections and departments.

Nissho-Iwai is one of Japan's leading general trading companies with 8,000 employees and annual turnover of about $8,500 million. It has 40 branch offices in Japan and close to 100 overseas offices in 60 other countries around the world. The company also has close tie-up relations with more than 100 foreign firms.

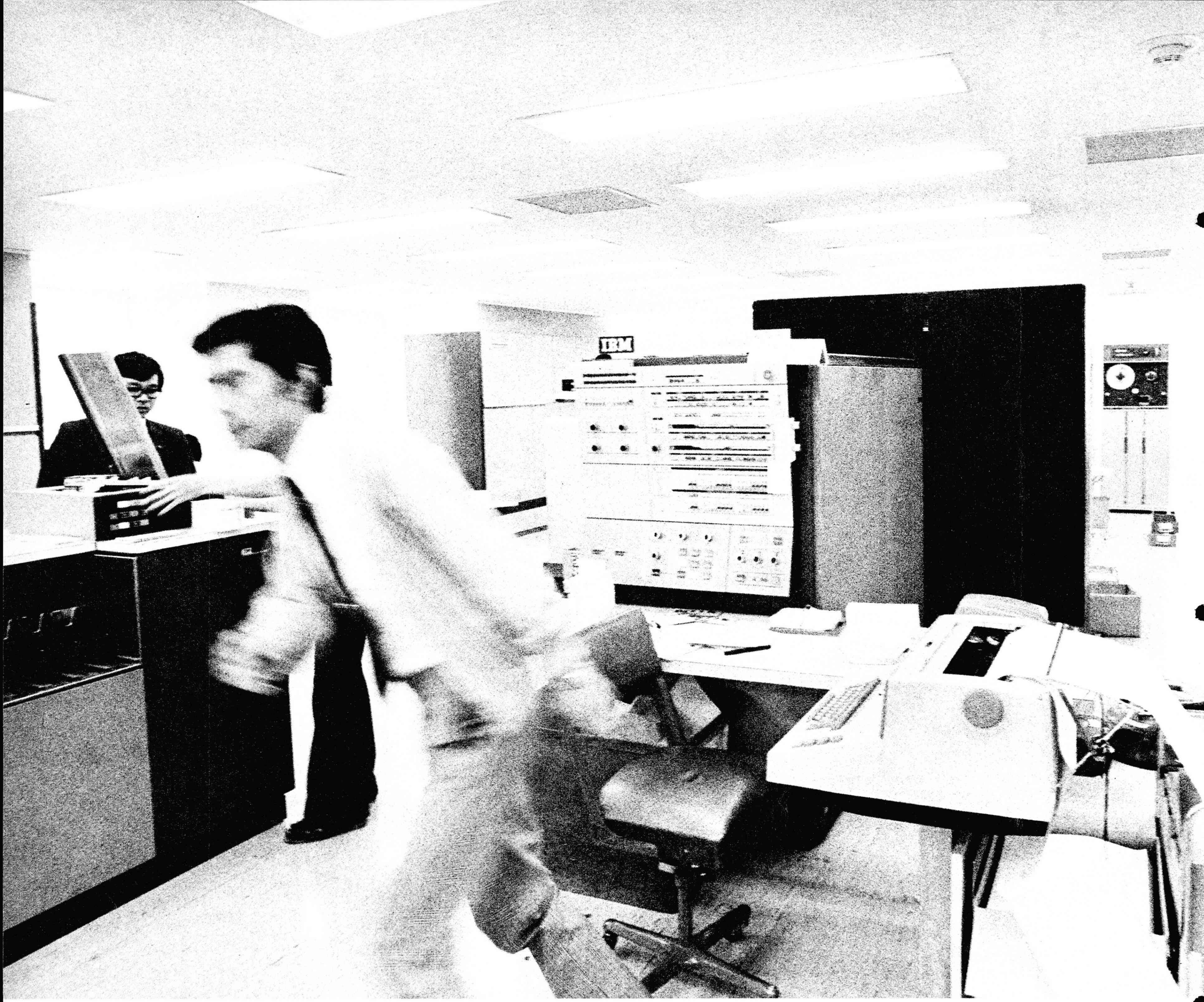
Nissho-Iwai is very young, having been established only five years ago, but it is anything but a newcomer to the trading world. The company came into being with the merger, in 1968, of Nissho and Iwai, both thriving trading firms with long and illustrious histories.

Although classified as a general trading company, Nissho-Iwai is not a simple import-export firm. Besides selling and buying goods, the company plans and executes urban renewal projects, helps develop natural resources and organizes inter-corporate projects for land reclamation, road building, sewage systems, afforestation, anti-pollution mechanisms and new transportation systems. In fact, it ranks first among Japanese trading companies in the construction of high-rise apartment buildings.

Its overseas activities are no less extensive. Nissho-Iwai has participated in economic development projects in Indonesia, Malaysia and Madagascar. It is particularly active in natural resource development, having taken part in iron ore mining projects in Brazil, India, and Africa, copper ore exploitation in Malaysia and Zaire and oil-well drilling in the Persian Gulf region, Australia, Iran and the Soviet Union.

The company's policy is geared to the motto: "Aiming to become a Multinational Corporation of the Future." The idea is amplified by the company's president, Yoshio Tsuji, who said in a recent message:

"We have already passed the stage where we do nothing beyond discussing diversification of company functions, many-faceted activities of trading firms and whatnot. This is the time when we should challenge determinedly the infinite possibilities that lie before us."

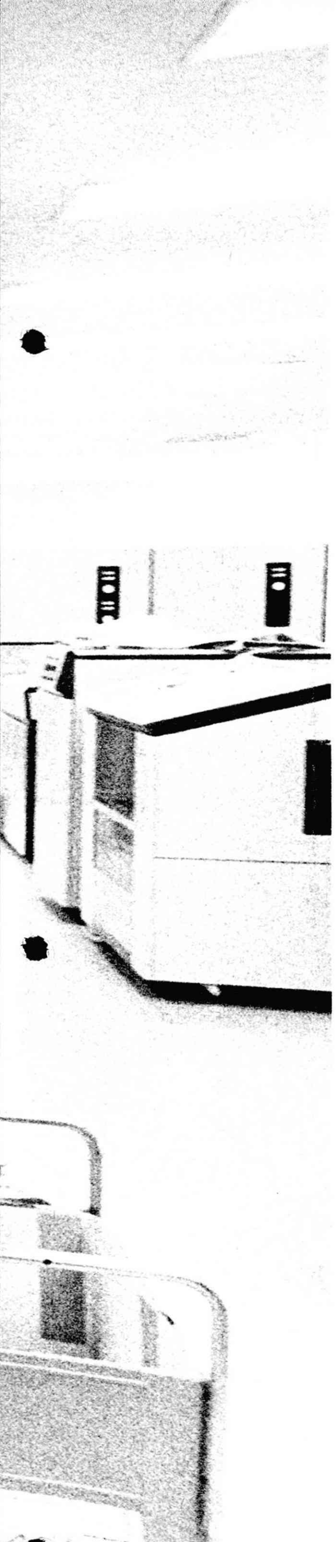




A part of the spacious office room designed for comfort and optimum efficiency.



All office rooms are pleasantly illuminated to help speed up the employees' work.



Left: A view of the computer room—the nerve center of the company's data processing system. Below: The large cafeteria livens up at noontime as hundreds of employees gather for lunch and friendly chat. Bottom: The roomy, elegantly appointed lounge for important foreign guests on the 17th floor.

Photos by NOBUAKI FUKUI







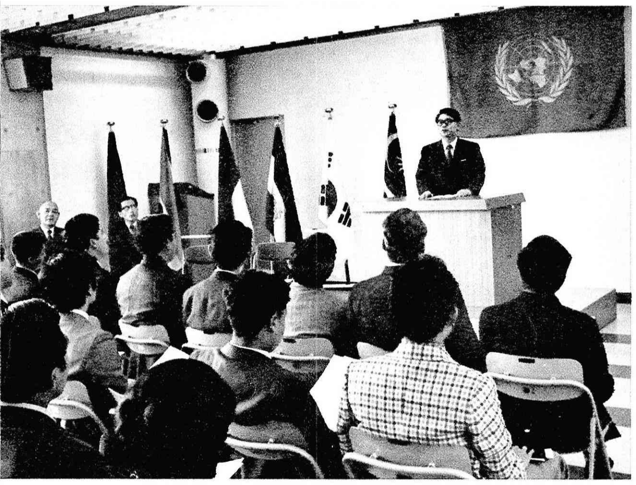
U.N. Center for Regional Development

Asian Planners Tackle Urban Problems

Twenty-one city planners from Asian capitals took part in an intensive training course held in Nagoya earlier this year under the auspices of the United Nations.

The venue for this international undertaking was the U.N. Center for Regional Development located near the Nagoya Castle, a historic landmark of Japan's third largest city.

The participants were advanced-level planners from 13 of the largest cities in Asia—Bangkok, Bandung, Calcutta, Delhi, Jakarta, Kabul, Karachi, Kathmandu, Kuala Lumpur, Manila, Seoul, Surabaja and Teheran. They had been awarded U.N. fellowships in order to exchange experience in tackling the many problems of metropolitan



Trainees listen to welcome address by an official of the Ministry of Foreign Affairs at the outset of the four-month training course.

regions, to sharpen their analytical capabilities through intense discussion sessions with experts in this area of concern, and to get acquainted with the ways that Japanese planners employ in solving the unique problems that metropolitan regions are burdened with.

In the background of this undertaking was the awesome fact that the absolute increase in the shift of population from rural of urban cities in Asia was a staggering 370 million in 1970. This is more than the population of Africa or Latin America or North America. Moreover, urbanization in Asia is highly concentrated in a few larger cities such as Bangkok, Calcutta, Jakarta, Manila, Seoul, Tokyo, etc. In these few points of concentration, rapid social changes are taking place, leading to a further development of the countries concerned on the one hand and the increasing deterioration of the human condition on the other hand.

It was in the light of this significant trend that the Center decided to focus its recent seminar on metropolitan regions. The seminar, officially named the General Combined Course in Comprehensive Regional Planning, ran for four months from mid-February to mid-June.

Study activities in the training course centered on lectures and seminars given by the Center's own staff and experts invited from outside. Also included were study tours to major metropolitan regions such as Tokyo and Osaka as well as developing areas in the suburbs of Nagoya.

The main part of the training course consisted of activities of the "learning by doing" type. The trainees were divided into three planning teams, with each team working on a comprehensive planning exercise for the so-called "Nagoya Metropolitan Region."

The three teams represented three main viewpoints—the prefectural governments concerned and Nagoya City Government, the small cities concerned, and private industrial and commercial enterprises. A Center official explained that by dividing the trainees into teams representing these three different viewpoints, it was hoped that a certain element of realism would be injected into the Metropolitan Planning Exercise which would otherwise become a lifeless paper exercise.

The Nagoya center, the first international establishment of its kind, was set up in 1971 as part of the U.N. Program of Research and Training in Regional Development. The enterprise was based on a U.N. Economic and Social Council resolution of 1965 that called for U.N. member nations' efforts to promote "method and techniques that could assist developing countries in promoting development and achieving optimum patterns of rural and urban human settlements and production activities."

Nagoya was chosen as the site of the Center from among 11 candidate countries in Asia. The Japanese Government made an initial contribution of 292,094 dollars for the establishment and operation of the Center. Voluntary contributions from the Japanese Government and other sources are held as a fund-in-trust and administered in accordance with the U.N.'s financial regulations.

An explanation of the reason why Nagoya was chosen may be in order here. The Center's location gives course participants easy access to Japanese experiences in regional development planning. The City of Nagoya is in the Chubu (Central) Region, lying at the crossroads of major communications networks that link the highly developed regions along the Pacific coast with developing regions across the mountains and with the Japan Sea beyond.

Nagoya, the third largest city in Japan, is located between Japan's two major urban agglomerations. Tokyo and the national capital region lie two hours to the east. One hour away to the west is the Kinki Region, including Kobe, Japan's second largest port; Osaka, a commercial center for more than three hundred years; and Kyoto, for centuries the country's political and cultural center.

The Chubu Region also lies at the crossroads of past and present. Large-scale modern industries thrive in the coastal area, while the whole region's development has been strongly supported by its traditional small-scale enterprises. Thus the region reveals the texture of urban and rural integration that so much concerns many developing countries.

At present, the Center's staff consists of 19 members—five experts including Acting Director Dr. Masahiko Honjo, and 14 general staff members.

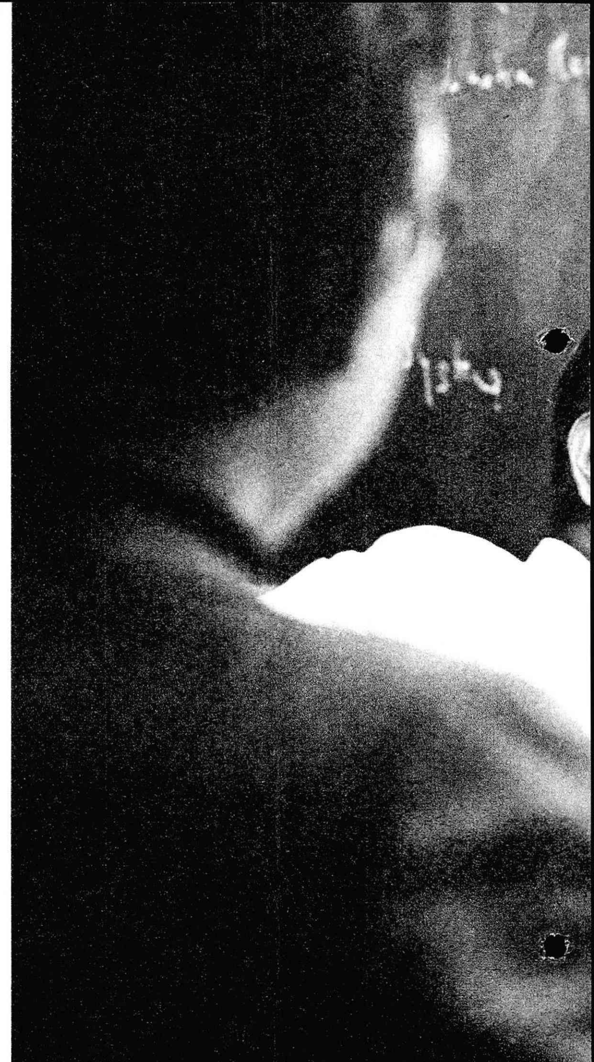
Dr. Honjo, an eminent engineering expert with wide experiences in the service of the Japanese Government and the U.N. Housing, Building and Planning Committee, said, "Our activities center on training at present because the Center is only a few years old. But we plan to start other activities in the near future."

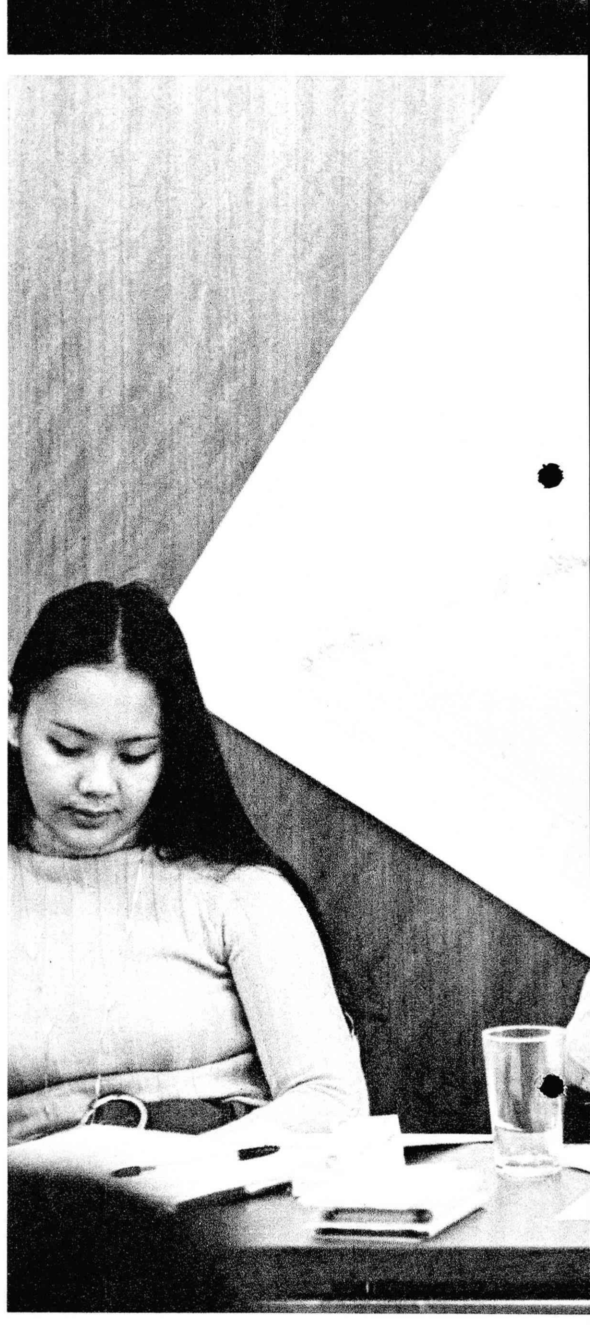


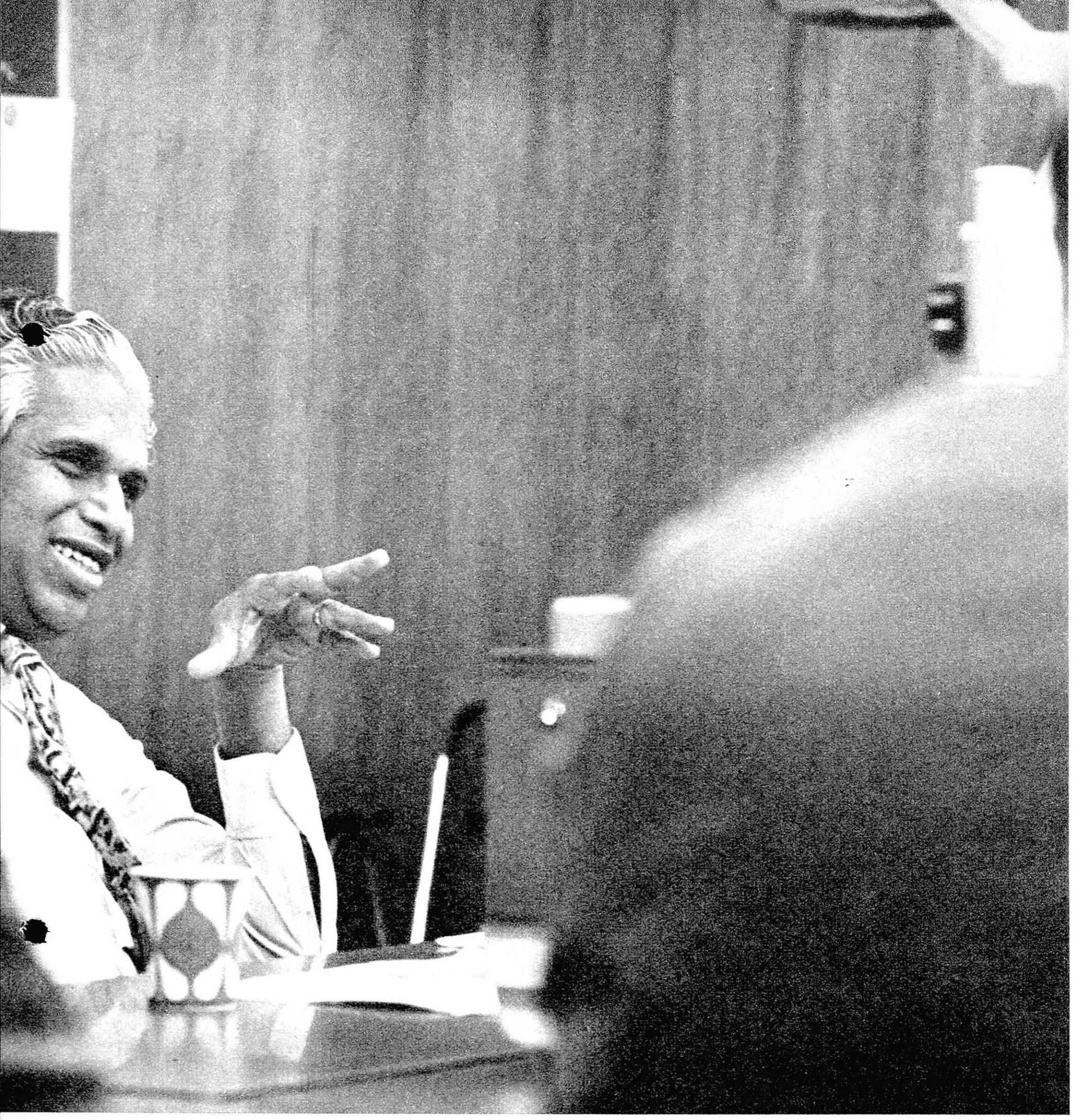


Early in April, the participants made a five-day study tour to Tokyo. All expressed surprise at the close traffic networks, crowded streets and other aspects of the mammoth city. Left: A visit to the Disaster Prevention Center on the second basement floor of Tokyo Station, a giant terminal station where 750,000 passengers get on and off trains daily. Above: The trainees visit Takashimadaira, a mammoth housing complex north of Tokyo, where 30,000 persons of 8,000 households live.

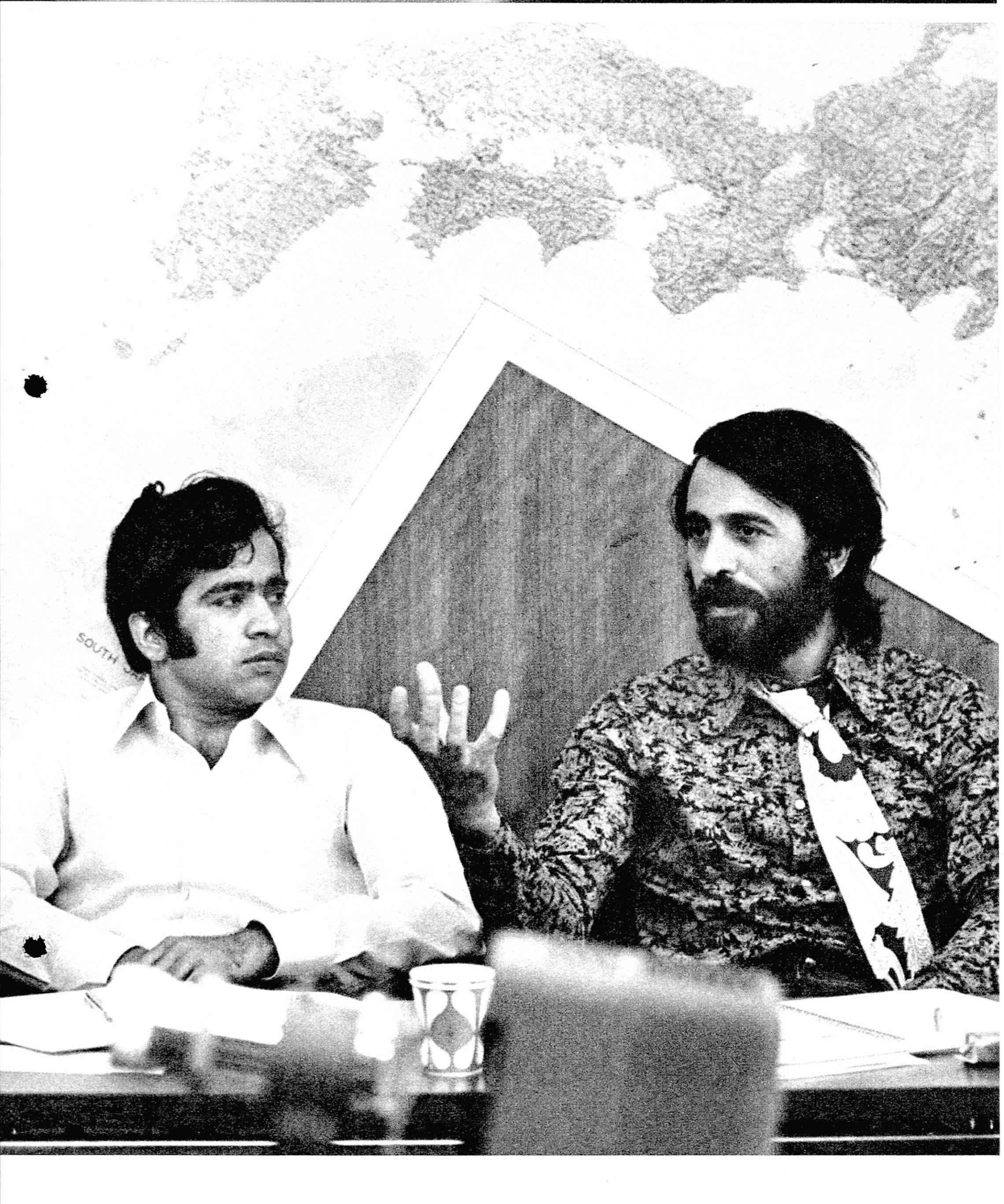

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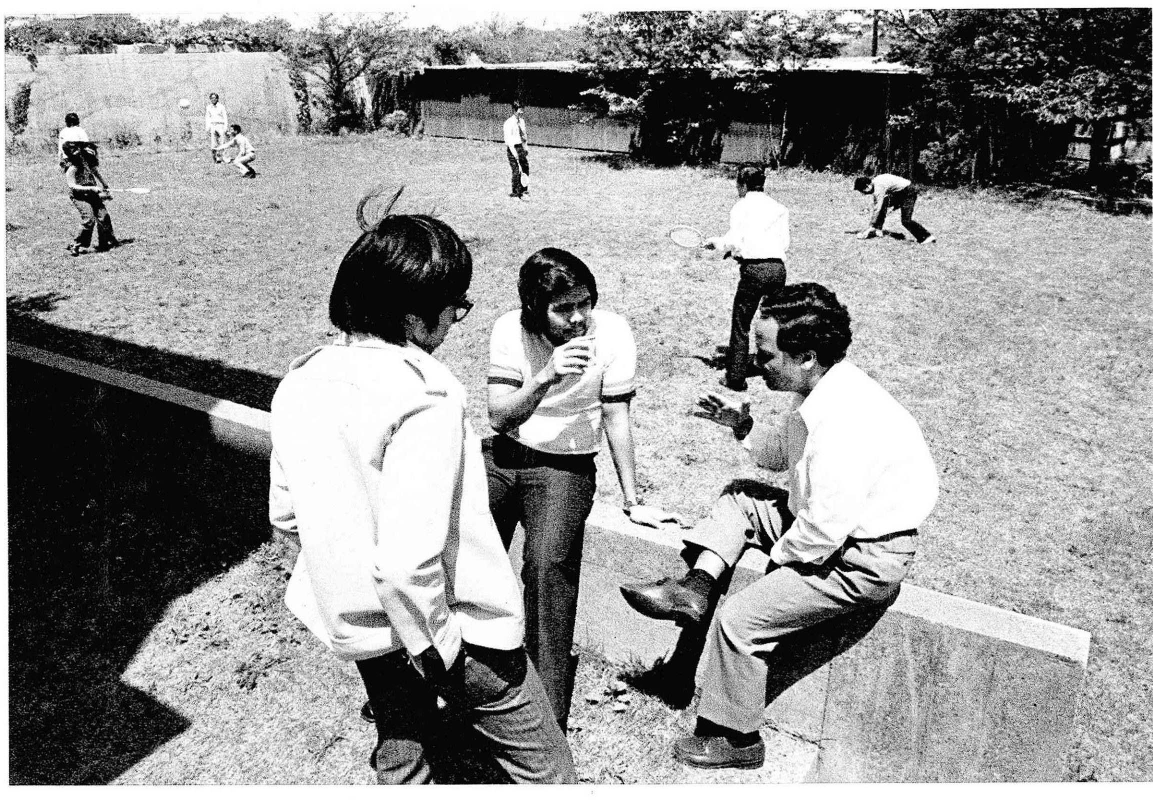




At the U.N. Center for Regional Development, lectures are given in the morning. In the afternoon, the students form groups for research and study at their own initiative. Lectures are given not only by the Center's staff, but also by other regional development experts, including Japanese university professors and officials of the Japanese Government. Center, top: H. S. Wanasinghe (Sri Lanka), Regional Adviser in Public Administration of the U.N. Economic Commission for Asia and the Far East (ECAFE), speaks of his rich experience. Questions are asked by participants, such as those from India (above) and Iran (left). Far left: A Filipino is shown coloring a map incorporating the result of a team study, while a woman trainee from Malaysia is reading a book.



Above: Participants enjoy shopping at a nearby store during lunch break. Displayed here are "geta" (Japanese wooden clogs).
Right: During coffee break, trainees talk about their countries and enjoy light sports.







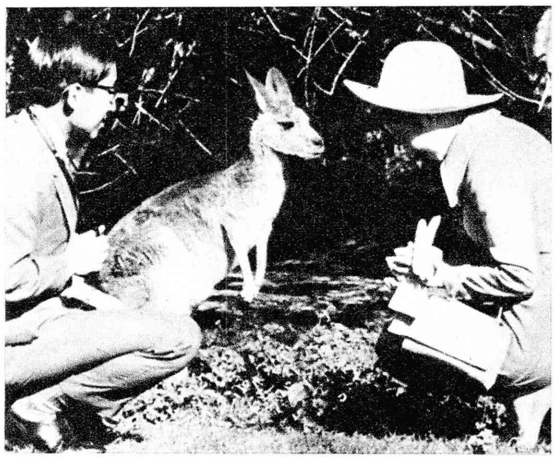


Above: Distaff trainees enjoy friendly chat while (left) others play various games. Group life fosters bonds of friendship transcending national differences.

Photos by MASAMICHI SUMIYOSHI

Current Topics

Crown Prince and Princess Tour Australia, New Zealand



Their Imperial Highnesses Crown Prince Akihito and Princess Michiko made a goodwill tour of Australia and New Zealand from May 7 to 23 (Australia–May 7-17, New Zealand–May 18-23).

On May 7, the Imperial couple started the extended journey, arriving in Canberra, the capital of Australia, under a clear sky. At the Airport, they received a warm welcome from Australian dignitaries and well-wishers, including Governor-General Paul Hasluck. During the tour of Australia, they met with leaders in various circles and visited educational, cultural and social welfare facilities. They also took a firsthand look at the state of preservation of nature, economy and social development in that country.

On May 18, Their Imperial Highnesses arrived at the airport of Wellington, the capital of New Zealand. On hand to greet them were Governor-General Sir Denis Blundell, Prime Minister Norman E. Kirk and their wives.

In the course of their tour, the couple enjoyed songs and dances by Maori youths, natives of New Zealand.

The two countries and Japan, neighbors across the Pacific Ocean, have an important part to play in various fields for the development of the Pacific basin.

Especially in the wake of the entry of Britain, their former suzerain power, into the European Community (EC), Australia and New Zealand are paying greater attention to the Asia-Pacific area, while carrying out major political and economic reforms. In these circumstances, their friendly ties with Japan are developing with added momentum. Therefore, Their Imperial Highnesses' recent goodwill tour has no doubt served to strengthen Japan's partnership with the two Pacific neighbors.

The photo shows Their Imperial Highnesses feed a kangaroo, taking time out from their packed schedule.

First Environment Week

June 5 was the first World Environment Day. Intended to help arouse people's interest in environmental problems and renew their resolve to help preserve the human environment, the day was so designated in line with a recommendation adopted at the United Nations Conference on the Human Environment held in Stockholm in June last year.

In Japan, the Environment Week was observed June 5-11 with a slogan of "Only One Earth, Plaza of Life" under the sponsorship of the Environment Agency.

During the week, the Agency sponsored various events in coordination with local governments.

Following are some of the main events held during the week:

Commemorative lectures–On June 5, a lecture meeting was held in Tokyo with Director-General Takeo Miki of the Agency and United States Senator Edmund Muskie, known as a pioneer in America's anti-pollution crusade, as speakers. During the week, lecture meetings also took place in other cities, such as Osaka, Nagoya, Sendai and Fukuoka.



No Car Day–The first day of the Environment Week was designated as No Car Day in Tokyo and six other prefectures, and many cities, towns and villages to appeal to the general public not to drive cars. At the same time, the state of air pollution was measured to publicize the favorable effects of the "no car" drive.

In Tokyo, all the Cabinet ministers excepting Prime Minister Kakuei Tanaka cooperated in the "no car" campaign and by using public transports to attend the Cabinet meeting.

Pedestrians' Paradise–On Sunday June 10, main streets were declared off limits to cars and designated as Pedestrians' Paradise throughout the country.

Other main events during the week included a "no packaging campaign" for minimizing the use of packaging material and receptacles, a "take trash home campaign" at tourist spots, etc., and a "bikecology campaign" to urge bicycles riding instead of car driving.

Meanwhile, the Environment Agency set up the Committee for Basic Survey on Natural Environment to start a "national census on greenery." The survey is designed to analyze nature in Japan in terms of a new concept of "degree of nature." That is, nature is classified into 10 stages according to the degree of artificiality involved. For instance, roadside trees completely under human control is specified as "1 degree," man-made forests, such as through cedar planting, as "5 degrees" and primeval forests as "10 degrees." On the basis of this classification, the committee will draw up a "map for preservation of the natural environment," which will be instrumental in the nation's fight against indiscriminate destruction of nature.

The photo shows the poster for World Environment Week.

New Film Introducing Japan

A documentary film completed recently focuses on the Japanese people as the captive audience of television.

The 80-minute production, directed by Susumu Hani, has been produced by the Broadcast Programming Center of Japan at a cost of 20 million yen after six months of shooting at 20 localities throughout the country. Entitled "TV. TV. NIP-



PON," it portrays the overpowering role TV plays in the life of the average Japanese.

Director Hani says: "The most popular recreation among the Japanese today is TV watching. I have tried to bring the Japanese people's psychology into bold relief by studying how they watch television."

The Japanese watch TV for an average of three hours and five minutes a day. The film represents a departure from the stereotyped Geisha-and-Mt. Fuji-type introduction of Japan and the Japanese. Instead, it is intended as an honest portrayal of the daily life of the Japanese people.

The film will be televised in the United States, Britain, France and Germany.

New School Bus Developed for Handicapped Children



Physically handicapped children will no longer have to get off their wheelchairs when boarding and alighting from the school bus. Recently, the Tokyo Metropolitan Government has developed a special bus for these children as part of its over-all policy of helping the physically handicapped. The new bus, to be used first by the Edogawa School for the Handicapped, will enable the crippled children to go easily to musical concerts, theaters and other places so far virtually inaccessible to them.

Conventional buses cannot take in wheelchairs even unseated, much less with people on. Therefore, to put the handicapped children aboard a bus has been a difficult task for the parents and attendants accompanying them as well as for the bus drivers. The new bus will facilitate this task by a large measure.

The remodelled bus has two entrances—one for ordinary passengers and the other for the handicapped children. The latter is equipped with a lifting gear for wheelchairs, operated from inside. Aboard the bus are devices for fixing seven wheelchairs and 20 ordinary seats. The vehicle costs six million yen or nearly twice as much as the conventional bus. In the near future, buses of this type will also be distributed to other schools for handicapped children.

Photo shows Tokyo Governor Minobe lending a hand to a crippled child on getting aboard the bus.

Large-Sized Bus Developed for Urban Transport



A new large-sized bus for big cities has been developed jointly by the Ministry of Transport and the automotive industry at a cost of 30 million yen. It has footboards 8 centimeters lower than those of conventional buses to let children and elderly people get on and off with

Current Topics

ease. Moreover, it has three wider entrances so that large numbers of passengers can be hauled quickly. The bus, 12 meters long, and equipped with 26 seats, is capable of accommodating 100 passengers or 20 more than the capacity of the buses now in general use. The new large buses have been put into operation in Tokyo since April. They will also be put into service in Osaka starting this autumn and in other big cities from the summer of next year.

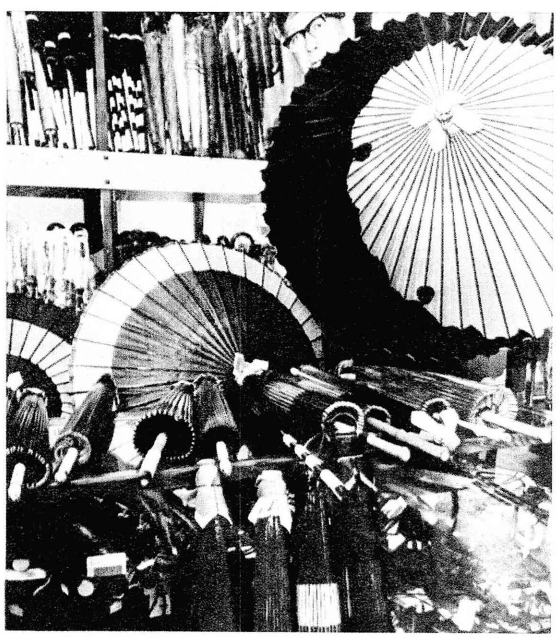
Japanese-Style Umbrella Makes Comeback in Kyoto

The once-forgotten paper-and-bamboo Japanese-style umbrella has made its comeback in the Kyoto area. It is popular especially with young people.

The traditional umbrellas of Japan fall into roughly three categories: "higasa" (parasol), "bangasa" and "janome." The "bangasa" is the most common and the cheaper of the last two, while the "janome" is the more elegant and hence more expensive than the "bangasa."

The "janome" (literally, "snake's eye") with a concentric circle design is priced from ¥2,000 to ¥6,000, and is more expensive than the ordinary Western-style umbrella.

Soji Tsujikura, 58, the owner of an old umbrella shop at Shijogawara-machi, Nakagyo Ward, said that recently, he has had a monthly average sale of 1,000 umbrellas. Most of his customers are students and young women. The 15th-generation master of the shop said, "On rainy days, many tourists come to my shop to buy a Japanese-style umbrella, thinking, I presume, it would be more appropriate to carry than a Western-style one while they walk on the grounds of ancient temples of the Higashiyama hills."



Japanese style umbrellas are made by hand. Oiled Japanese paper is held on a frame made of bamboo ribs. A stick of bamboo is used as the carrying stick. In many cases, the end of the stick is coiled with a piece of rattan to form a grip. Only purple color was used in drawing patterns on the paper in the old days.

Nowadays, a number of colors including pink, red and yellow are used. Some Japanese style umbrellas have cherry blossom patterns to attract foreign tourists.

The photo shows Japanese-style umbrellas made of bamboo and oilpaper on display at a shop in Kyoto.

Bunraku Troupe Tours North America



A 31-member Bunraku (Japan's traditional puppet play) troupe recently made a highly successful seven-week performance tour of Canada and the United States.

This was not the first overseas performance of Bunraku. Bunraku made its overseas debut in New York in 1966, followed by performances in other cities, such as Paris and London. The reaction was very favorable each time. Foreign audiences appreciated the great artistry of this ancient theatrical art, but there is no denying that much of the success came from the Westerners' curiosity about an Oriental stage art they saw for the first time. If Bunraku is to be truly recognized abroad in its own rights, foreigners' understanding of it must be improved beyond the level of mere curiosity.

In the latest performance tour, therefore, the Bunraku Association made a new experiment in the presentation of Taikoki, an item in its repertory, in an attempt to facilitate appreciation by the foreign audience. (Taikoki is a play depicting the life of Akechi Mitsuhide, a feudal warlord who was killed after seizing power for only three days toward the end of the Period of Civil Wars in the latter half of the 16th century.) That is, the scenario, unchanged for 200 years, was drastically revised through large cuts and addition of narration and short stories in their place in order to make the sotry, characters and music more readily understandable to foreigners.

Possibly because of this, the Bunraku performance attracted as many as 70,000 persons altogether—30,000 in New York alone. The Bunraku performance scored a greater success than at the time of the previous tour. In Washington, the performance led local Bunraku enthusiasts to form an "Association of Bunraku Supporters."

The scenario adapted to foreigners will be used at next year's performance in Paris.

Picture Book for Both Children and Adults

The Japanese picture book "Kotori no Kuru Hi" (Momoko and the Pretty Bird) published by Shiko-sha Co., Ltd. (both text and illustration by Mrs. Chihiro Iwasaki) was awarded the top graphic prize at the 10th Children's Book Fair held in Bologna, Italy, last April. This is the third straight year that this Japanese publishing house has won a prize at this fair, the world's one and only picture book contest. Shiko-sha's picture books, which enable the reader to enjoy the pictures even without the text, have received enthusiastic acclaim throughout the world, transcending differences in manners and customs, language, and creed.

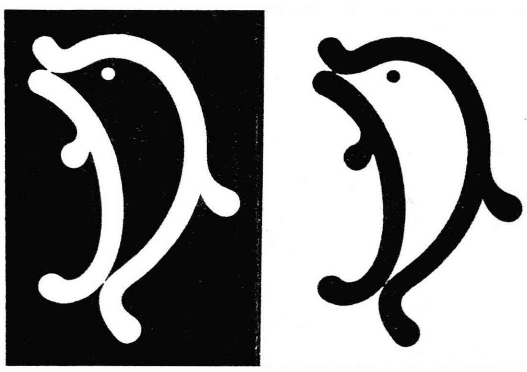
Shiko-sha's picture books were first marketed in eight foreign countries nine years ago. At present, they are sold in 11 nations. This means that they have won international appreciation along with American picture books (marked by excellent pictures with the text designed only to



supplement them) and European picture books (characterized by dignified pictures and narrative text). Minute care is used in plate making and printing to convey the atmosphere of original pictures vividly.

These picture books appeal not only to children but also to the tender sensitivities of adults.

Expo '75 Mascot Mark



A mascot mark has been announced for the Okinawa International Ocean Exposition (Expo '75) with the main theme of "The Sea We Would Like to See."

Designed by Yusaku Kamekura, creator of posters for the Tokyo Olympics and the Japan World Exposition, Osaka (Expo '70), the Expo mark consists of two curved lines which give an image of a leaping dolphin.

The mascot mark, along with posters made last year, will go a long way toward working up an Expo '75 mood until it opens in 1975.

Tooth-Cleaning for Hippo and Elephant

At Ueno Zoo in Tokyo, a hippo and an elephant took part in tooth-brushing demonstrations on June 4 and 10 to assist in a publicity drive against tooth decay.

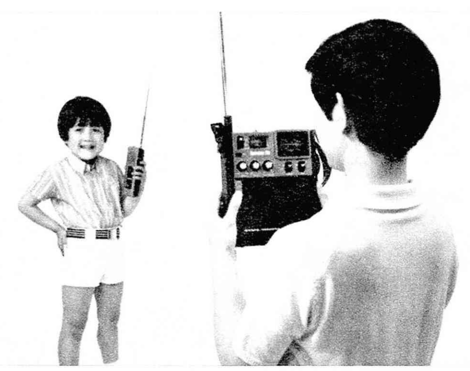
This was one of the annual events marking the tooth sanitation week (June 4-10). The hippo rested his huge chin on the rim of his pool, opened his mouth wide and had his front teeth brushed by a zoo attendant. The elephant gripped a one-meter-long brush with his nose and cleaned his teeth by himself.

Children swarming around the pen got a big kick out of the animal antics.



A Radio Cum Transceiver

Sanyo Electric Co. put on sale a radio incorporating a transceiver, called Sanyo Raceiver, on June 15. The transceiver boasts a very high communication capacity—namely, a transmitting output of 50 mW and a maximum communication radius of about 50 kilometers. Not a mere combination of transceiver and radio, the device has various other functions, as well, such as a sound-mixing function (which permits free synthesizing and production of sounds) and a sound amplifying function. Price: 23,800 yen.

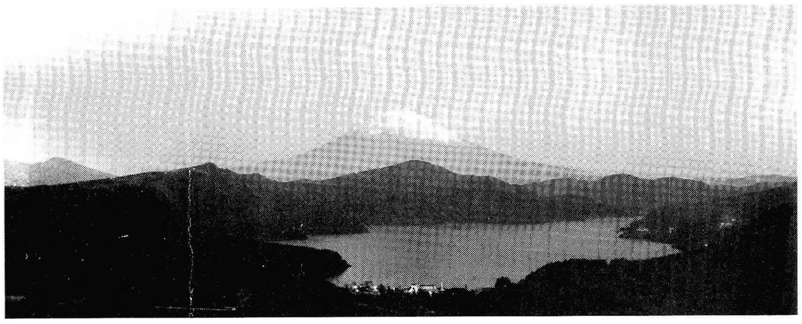


KANAGAWA

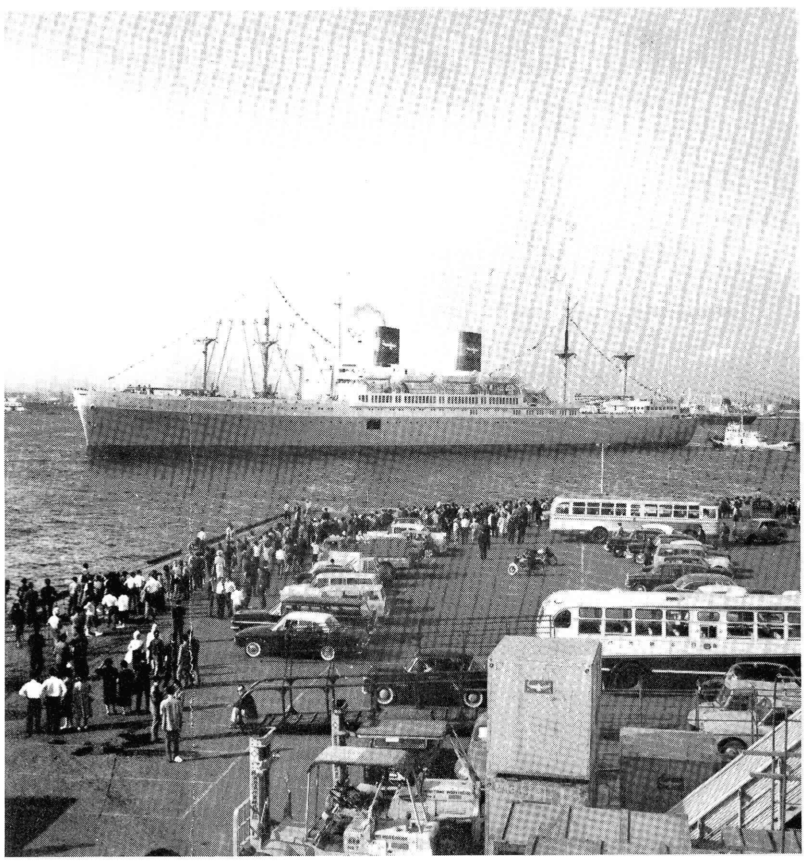
Visit Kanagawa For an Insight into Japan

The old and new coexist in Kanagawa Prefecture, making it ideal for an initiation into an understanding of Japan. It abounds in scenic attractions, historical relics and temples—and there is also the hustle and bustle of city life centered on Yokohama, the seat of the government of Kanagawa Prefecture. It is a representative tourist and industrial region that boasts many holiday resorts and leisure facilities which can be reached by a well-developed network of transportation facilities that blanket the prefecture.

Yokohama was opened to foreign trade a little over a century ago, and has grown into Japan's leading port and an important industrial region in the Tokyo-Yokohama industrial belt. With a population of some 2,500,000, Yokohama is also a leading cultural center. To the south of the city is Hakone, famous as a year-round resort and noted for its beautiful scenery, hot-spring resorts and mild climate. Visitors to the area never fail to be impressed by the breathtaking beauty of Lake Ashinoko against a background of majestic Mt. Fuji. Then there is Kamakura, the seat of the Shogunate Government in the 11th and 12th centuries, which abounds in famous Buddhist temples and shrines, gardens, ancient structures and other historical relics. At the southern extremity of the Miura Peninsula is Misaki port where fish from the "seven seas" are unloaded, and which also abounds in beautiful seascapes and craggy rock formations. There is also the Shonan beach and yacht harbor where an average of 100,000 holiday-makers flock to every day during the summer season.



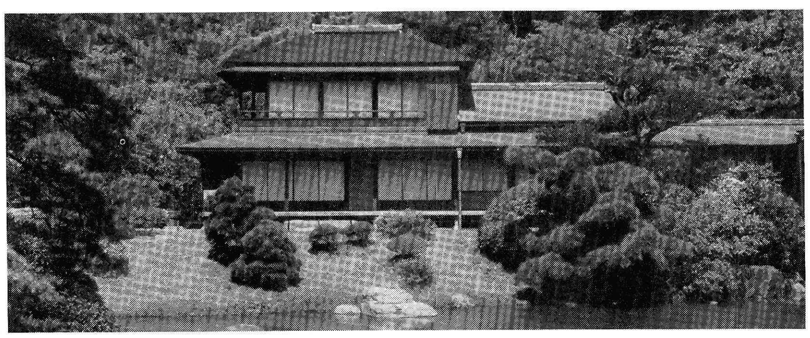
NATIONAL PARK HAKONE
An excellent view of Mt. Fuji is afforded by this area overlooking Lake Ashinoko. A representative tourist area in Kanagawa Prefecture, it is a "must" on the list of visitors to the prefecture.



INTERNATIONAL PORT CITY YOKOHAMA
Yokohama is the largest trade port in Japan, and also a tourist center. It has a population of 2,500,000, and provides various tourist—including "industrial" tourist—and shopping and entertainment facilities.



GREAT BUDDHA AT KAMAKURA
Kamakura is one of the three ancient capitals of Japan. Many historical relics remain, indicating the political and cultural development of the city in the past.



SANKEI-EN GARDEN
Sankei-en Garden consists of the Inner and Outer Gardens where many historic structures are located. They include the Three-story Pagoda, the Rinshunkaku built in 1649 as a villa of the Tokugawa Family, and the Tenzui-in Juto originally built by Hideyoshi Toyotomi in the courtyard of the Daitoku-ji Temple in Kyoto.

Kanagawa Prefectural Government
No. 1, Nihon-Odori, Naka-ku, Yokohama, Japan

Kanagawa Prefectural Tourist Association
1, Yamashita-cho, Naka-ku, Yokohama, Japan
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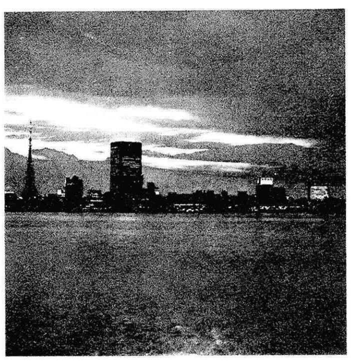
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Cover photo: The 40-story World Trade Center Bldg. dominates Tokyo's water front in this unique picture taken on a rare smogless day. Seen at extreme left is the Tokyo Tower. (Photo by Nobuaki Fukui.)

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FOCUS ON TOKYO



The panelists (left to right): Mrs. Vivienne Kenrick, K. V. Narain, Arnold Dibble and Tamotsu Ogata, the moderator. The forum was held on August 1 at the Blue Sky Lounge atop the Hotel New Otani.

Ogata: The general theme of the talk today is Tokyo as seen by long-time foreign residents. When we mention Tokyo, the first thing that occurs to our minds is that it is one of the most populous cities in the world with 12 million citizens. Another thing is that it is reputedly the most expensive city to live in, although this depends on how you read the statistics. Naturally Tokyo is the center of diplomatic activities in Japan with all of the foreign diplomatic missions located there. Most of the foreign business and banking establishments in Japan are also concentrated in Tokyo.

It is an interesting city to visit and to live in with all the charms and nuisances common to large metropolises. We shall hear about your critical observations of this mammoth city in due course.

Before proceeding further, I would like to introduce the speakers. Mrs. Vivienne Kenrick is primarily a housewife, married to a New Zealand businessman. Early in her life she had an interesting experience of serving as a housing officer for bombed out people in London. She then moved to radio, newspapers and magazines as a freelance. She has some books to her credit. Mrs. Kenrick has lived in Tokyo since 1948 and has travelled widely in Japan and the world. She is an equestrienne of no mean caliber and likes swimming, too.

Mr. K. V. Narain has lived in Tokyo for some 30 years in aggregate, serving as correspondent for Indian news media. For the past 15 years he has been Far East correspondent of The Hindu, Madras. Mr. Narain has also done considerable broadcasting work on the overseas services of the Japan Broadcasting Corporation, and appears from time to time on domestic broadcasts of various Japanese radio and TV stations. He has a couple of sophisticated hobbies — contract bridge and tennis.

Mr. Arnold Dibble is a career journalist. He first joined the United Press in 1938 and came to Tokyo in 1951 to head UP's Korean War coverage. Since 1968 he worked for UPI in Manila, and then in Hong Kong until last year. Now back in Tokyo, Mr. Dibble is UPI's manager for North Asia. He has a wide range of hobbies, including golf, tennis, girl watching, and the noble art of drinking.

Now, first of all, I would like to have you reminisce over the time when you first arrived in Japan. Mrs. Kenrick, will you start off?

Kenrick: Tokyo was a very sad city when I first came. It was already almost three years after the end of the war, two and a half years anyhow, but it was winter when I came. People were still suffering. We used to drive around and find buildings still destroyed, not much standing between Tokyo and Yokohama, just the tall chimneys of bathhouses, and in the residential districts the godowns that had survived the fire. There were families sometimes living there when their houses had been destroyed. There was very little to eat. Houses had no lighting.

We went to live in a little suburb where everything closed down around 5 or 6 in the evening, shutters went up, streets were dark. There wasn't a soul out in the streets.

Those are my strongest memories. At the same time I was very affected by Tokyo immediately even in those circumstances.

Ogata: That was 1948.

Kenrick: 1948. It was February 29, leap year. It was snowing when we arrived, bitterly cold, very drab, women still going around in their wartime *mompe* (pantaloons), everyone behaving as if they were bordering on starvation. Their reactions were very slow. There weren't any dogs or cats around. It was a very, very sad country.

Ogata: Mr. Dibble, when you first came the situation was slightly better than that, I believe.

Dibble: Yes, it certainly was better than that, although there was an aura of sadness about the city. Already you could see the signs of the vigor, the pulling together of vigor that has propelled Japan into the country that it is today. The bombed out buildings when I came in 1951 had largely been dismantled. I saw more actual bombed out buildings still standing in London in 1964 than I did in Tokyo in 1951. But anyone with a slight bit of imagination could have seen what happened because, as Mrs. Kenrick said, the road from Haneda into the middle of the city passed through vast areas where nothing stood. As I say, the rubble had been cleaned up. Preparations obviously were going forward to rebuild to the best of their ability.

My first recollection of Tokyo was how flat it was, and really to be blunt about it how unglamorous it was. It was a shabby city. But that view changed very quickly because in a matter of a few days I went over to Korea and I stayed for several weeks, and when I finally came back to Tokyo after about two to two and a half months I thought it was the most beautiful city in the world, which probably means that everything is comparative in this world.

Ogata: Mr. Narain, when you arrived in Japan first it was a completely different story.

Narain: Yes. Of course my experience was quite different as compared to those of my other two friends here, because when I arrived in Tokyo it was not postwar Japan. It was prewar Japan, so it was a completely different country, full of matchbox-like wooden buildings and little nooks and corners where you went for your *sake* or for your beer. But it was also in many respects a beautiful city. Of course, Tokyo didn't boast any high-rise buildings like New York or London did, as Mr. Dibble said. There were a few of them, but I

Charms and troubles of Tokyo, its housing and traffic in the years ahead, its role as a bridge between the East and West discussed by a panel of long-time foreign residents

Photos by NOBUAKI FUKUI

don't think high-rise buildings are the only beautiful things of our big cities, if they are considered beautiful at all.

Tokyo had its own charm, its own beauty. In fact, I feel a great nostalgia for what I miss on the Ginza of those days. The shops were small. The goods displayed therein perhaps were not as sophisticated and glamorous as they are today, but yet it was a pleasure to take a stroll along the Ginza with its weeping willows gracing both sides of the street, young girls in kimonos, sometimes arrogant soldiers, and the all-powerful police who with one flick of their fingers brought terror into the minds of the population. Some of these things were pleasant, others were not, but perhaps all memories aren't like that. You tend to forget the unpleasant and remember the pleasant, and at this stage, 35 years since I first came to Tokyo, by and large my memories are very pleasant. I do miss that old Tokyo, the old atmosphere, the gracious ways of the Japanese people, which unfortunately seem to be fast disappearing, especially among the younger set today.

There were not too many cars, very little pollution, so these things posed no problem. There were the old *densha* (streetcars) and the buses, and the streets were not clogged up as they are today. So I feel very nostalgic for the old Tokyo.

Ogata: Exactly when was it about?

Narain: I landed in Kobe. Those were the days of no civil aviation and commercial aviation. I landed in Kobe, if I am not mistaken, on the 28th of May 1938 and came to Tokyo on the 30th of May 1938.

Ogata: It was a long time ago.

Narain: Very long time ago. It seems like it was a different world altogether.

Dibble: You don't look that old, K. V.

Narain: Well, you know, I came here as an infant. (laughter)

Ogata: Now that you looked back to the old days, will you now please turn your attention to the future and visualize what Tokyo will be like at the end of the century, let us say 25 years from now. It's quite difficult to foresee that far ahead. I personally just can't imagine what the city will look like 25 years from now. Of course there will be many more high-rise buildings, perhaps there will be more traffic congestion, more speedways, and as for the life of the average Japanese it is hard to imagine.

Mr. Dibble, what do you think?

Dibble: Well, as somebody said half facetiously one time, Tokyo has got only one way to go, and that's up, and that can be taken figuratively or literally, both figuratively and literally is what I meant to say. Certainly it is going to give its people better housing. They can't give people better housing under the standards of today, meaning the Japanese longing for his own house. It has to be apartment style living. I see no other answer to it. It has to be.

I do foresee, however, with the ingenuity that the Japanese have shown in so many areas, notably in shipbuilding, in electronics, in camera, and in their long-distance trains, I do believe that Tokyo will probably be the first city in the world with an absolutely all-inclusive public transportation system. Whether this is going to take the form of bullet trains within the city, so to speak, or whether it is going to take the form of remote controlled surface transportation, whether it is going to take the form of high-speed moving sidewalks, I don't know, but I have faith in the ingenuity and the planning ability of the Japanese when they put their mind to it, to solve their transportation problems and their housing problems. All of this, of course, is barring political upheavals.

Whether the average Japanese man, wage earner, is going to be satisfied with the take he is getting from the gross national product is something that I can't foresee. I do not see any, shall we say, violent upheavals, but I do see possibilities of a peaceful revolution, so to say, wherein the common man has a lot more to say than the industrialists and the landowners and the large companies.

That being the case, perhaps the solutions to many of Tokyo's problems for its average citizen might be hastened. On the other hand, without your speculative capital and all that, it might be slowed.

But, as I say, assuming that you are going to have a fairly stable political system — and I think you will till the end of the century — I feel that the Japanese will solve their problems, and I feel that Tokyo is going to be the first major city in the world to solve their problems.

Ogata: Thank you, Mr. Dibble. Mrs. Kenrick, will you give your view on that subject?

Kenrick: There is no doubt that Tokyo does have enormous problems. I second the faith in Japanese inventiveness and ability, too. This is something to hang on to.

I read in the paper recently that there is currently a trend away from the big cities. More and more people are becoming interested in living in medium-sized cities. This is only a stopgap solution. I hate to see the countryside destroyed in Japan. I hate to see the whole of Japan becoming urbanized. I see no virtue at all in having a medium-sized city grow into a great one.

I suppose we do assume that Tokyo's population will continue to grow. It's now about 12 million, isn't it? I do argue that people are Japan's wealth. Japan would be nothing of a country if it weren't for the Japanese people, and the people should be regarded as the asset that they are. Therefore, I don't think that people should try to go away somewhere else. That isn't solution, either.

Ogata: By going somewhere else, what do you mean? Moving into the countryside or out of the country?

Kenrick: Moving right out of Japan.

Ogata: Out of Japan.

Kenrick: Yes. I see that one businessman has his sight set upon the South Sea Islands at the moment, and he suggests having some enterprise there, and Brazil, of course, is still very attractive to many Japanese people.

As it is at this stage, the biggest problem surely is housing, traffic and pollution. I think London has taken the lead already in coping with pollution. The rest of English cities have not yet, but London has, so perhaps Tokyo has something to learn from London.

Ogata: Mr. Narain.

Narain: Well, I think to foresee 25 years into the future is a little risky proposition in that we don't know what tomorrow will bring, but, who knows ten years from now what may happen, a nuclear holocaust may reduce the whole of Tokyo to rubbles, not only Tokyo but other cities of the world to rubbles overnight.

But, assuming that things continue as they are, there is no major war in the world, and that the people who inhabit our earth learn to live peacefully with one another for a long period of time, I can't foresee anything but Tokyo becoming a jungle of concrete and steel, even more than it is today, because wherever you walk, you wander around Tokyo, you find all these little shopowners forsaking their little stores, frame stalls, and going in for high-rise buildings, and the demand for these buildings seems to be insatiable. Sometimes I wonder who will have the money and the necessity for all these high-rise buildings, but I am wrong. I think I

Continued





Mrs. Vivienne Kenrick

am very much backward in my way of thinking because any nook and corner these four-story, five-story buildings go up, and you find "for rent" signs, and a month or two later the signs disappear. So apparently everybody wants to move into these high-rise buildings.

Well, perhaps human nature being what it is all over the world, you cannot blame people for giving up what to us foreigners look like very pretty, picturesque Japanese houses. They may be picturesque but they are not very comfortable to live in, so it is only natural that people would want to go and live in comfort in air-conditioned flats with central heating and all the modern facilities of life. So you really can't blame the Japanese people for doing that.

But sometimes I wonder if this is all that civilization means, not only for the Japanese people but I mean for every people. Is this what people work for — to live in these flats, forgetting the bounties and pleasures of nature? I say this not because of what is happening in Tokyo but by and large what is happening in the countryside of Japan. You go to any smaller city, a smaller town, a smaller village, and everything is becoming a small replica of Tokyo. You find the same newspapers, the same television stations, the same public auditoriums, the same NHK; and the whole of Tokyo, the whole of Japan, seems to be sort of melting into one, in my opinion not a pleasant whole, because the Japanese people seem to be losing their old love of nature and the natural — the scenes, the mountains. Wherever you go you have these modern amenities of life. These are all very good, but if I were a leader of any importance in Japan I would strive, against the background of what has happened in the other advanced countries of the world, to regain some of the more natural things, while striking a balance between these old qualities of Japan with the desire, with the quest for more comfortable living.

Ogata: Well, you have given us a long philosophical dissertation. Mr. Narain's observation seems to lead us naturally to another question or subject. I would like to hear what you appreciate in Tokyo and what you miss there. Mrs. Kenrick, will you start off?

Kenrick: I think Tokyo is a splendid city. It has its problems, but nonetheless it really is a splendid city. It has everything. It is truly cosmopolitan and international. I appreciate very much, for example, that my two daughters went to school with the children of 34 other nationalities. This was an education in itself. Tokyo is really a crossroads. We often say that we don't have to go somewhere else to see someone we want to see. All we have to do is wait a little while and they turn up here. Everybody does come through.

We have international sports and international performances, international exhibitions, just as a city should stage such things. We have cuisine of many different countries. Someone said once that when a man was tired of London he was tired of life, and I think this applies to Tokyo, too.

I miss here particularly the theater that we have in London, in English, of course. What else do I miss? Very little. I can substitute most of the things that I might miss.

Ogata: A little while back, Mr. Narain, you waxed nostalgic, and it seems you have a lot of things to miss.

Narain: Well, yes, I do. Of course, before mentioning what I miss, let me agree with what Mrs. Kenrick has just now said. Tokyo is truly an international city, and I would like to say something which she did not, and that is all the wonderful food you get in this city, food from all parts of the world. Of course, all big cities have restaurants from many corners of the world, but I think Tokyo perhaps beats them all, not only in the number of restaurants but in the variety of food.

Kenrick: And the quality, too.

Narain: And the quality of the food. Well, what I miss are those small restaurants, which I am sure our Moderator himself will recollect, where we used to go and partake of things like *tempura* and *tendon* for 15 sen, good food at practically giveaway prices. I miss those small *nomiya,* not so much the fact of drinking. I mean I can drink anywhere today much better stuff. It's that atmosphere of the small cubbyholes where you went in

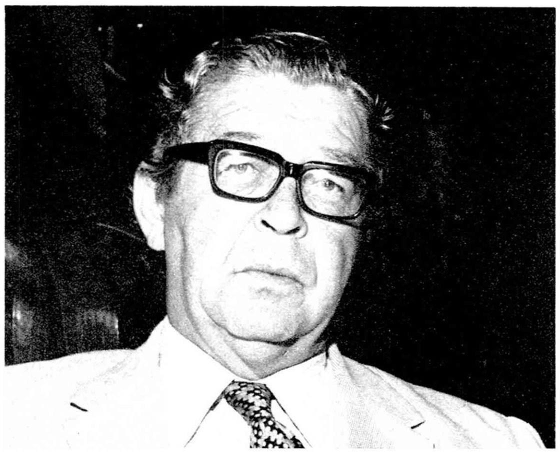
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Left: Tokyo, 1945 (Photo by U.S. Army Signal Corps). Below: Tokyo, 1973. A section of downtown Tokyo viewed from the Tokyo Tower.





Arnold Dibble

and you immediately struck up friendship with all the small people. Not everyone used to be in such a great hurry as they are today. You went there, you had perhaps a couple of drinks and something to bite and yet came away without having to pay a fortune. You can do the same thing today, but the prices have become prohibitive, and all these little joints are clubbed together in these concrete jungles. You don't have those little old cubbyholes which you used to have, maybe not so comfortable as they are today, but there was something which created a feeling of depth, for which there is no explanation except perhaps that's what I got used to first and I miss those things.

Ogata: Mr. Dibble has resided for considerable stretches of time in various Asian metropolises, like Manila, Hong Kong and Taipei. In this context, I think you have a lot to say about what you appreciate in this city and what you miss here.

Dibble: Well, in a way I have had a rather unique experience in observing Tokyo. This is my fourth time since 1951 to have permanent residence here. Actually I have been in and out of Tokyo many times on transient visits since, so it's like being away from your grandchild for two or three years. The parents perhaps can't notice the difference in the child, but the grandparents see them only once every three or four years and are startled by the growth, both intellectually and physically.

This always impresses me when I come back, and it also impresses me with the fact that I have to change my life style each time I come back. I came out here first as what the army called the "geographical bachelor." It was still under the occupation and wives were discouraged, so I led a different life entirely, and I am not going to elaborate too much on that in 1951 and 1952. In 1957 when we came back as a family, my daughter was I believe 14, and I am eternally grateful that Japan gave her a haven at a time when the adolescents in the United States were demanding cars, which they quite frequently, tragically, wrapped around trees or other cars. My daughter has lived in Japan continuously since 1957, except for her college years.

I came back again in 1966, and again last year in 1972. Each time has caused a different life style. For instance, in the 1956-57 period, as K. V. said, there were still all kinds of little places, both for drinking and eating, and the amazing thing is that even though newspapermen have never been noted for their high salaries, and I was making probably about half of what I am making now, I could afford them. Even to a certain extent I could afford such pleasures when I came back from 1966 to 1968. But right now — I'll be very frank — unless we have an expense account we eat at home. We give few parties because we can't afford even to give a party. That's how expensive it is. These are the general observations.

I have to associate myself, although saying it in a slightly different way, with Mrs. Kenrick. What I really enjoy about Tokyo, what always thrills me in coming back here is the absolute stimulation in Tokyo, the stimulation of ideas, the stimulation of its arts, its industry, its energy. It is an entirely different city than Manila or Hong Kong or Taipei where I have lived. I am talking about living in the sense of having a home for various lengths of time. Taipei was the longest — six years. I enjoyed it for entirely different reasons. What I miss of course in Japan are the low prices, to tell you the truth. I miss the freedom that I had, and now is curtailed because I just plain can't afford it. I'm not saying I'm a pauper. I am well paid for my profession, but I don't know of anyone here, no matter how much they make, that are not really in almost the same circumstances. Unless it's expense account the living is very, very limited and curtailed, and I always wonder how the Japanese themselves live. I realize that the Japanese salaries are going up, but we live in an area of Tokyo where we have never seen another foreigner and we go out to the little *machi* and the prices are fantastic, and yet the Japanese are buying there all the time, and I don't know exactly how they do it. This has remained a mystery to me all my life.

If I say what I miss, again I have to associate myself with Mrs. Kenrick. I worked in New York for 15 years. I miss the theater, I miss the concerts which were far more reasonable to attend, and still are far more reasonable to attend than the ones in Tokyo.

Of course I miss the rolling hills of Minnesota where I grew up where all is nostalgic, but that's only in the summer time. In the winter time I don't miss them at all, (laughter) not with eight feet of snow and all that. It was fun as a kid but I don't like it any more.

This is kind of rambling. When we were told in Hong Kong that we were coming to Tokyo, we just about buzzed around the ceiling. We were so happy to be coming back and, again, it was not because of the beauty of the city or really the performing arts perchance. It was just the stimulation. It's a hard word to define, but you are forced to think in Tokyo. In Manila, in Taipei, in Hong Kong, you really can basically check your brains at the entrance and go on living without very much stimulation.

Kenrick: Don't you think the big factor for us here is that usually we are not property owners and that our rents are so abnormally high, whereas the Japanese people have their own homes?

Dibble: I would suspect there is a lot to that, but I was talking to a person who works for The Japan Times, as a matter of fact, and he told me how much just his taxes alone have gone up. I believe he pays three taxes. There is income tax, of course. There is what we foreigners call ward tax, but then he has another tax, a land tax of sorts, and I don't pretend to understand it. Admittedly, he is lots better off than we are and there is no doubt about that, but granted all that he is not getting the salary that most foreigners get, either.

Yes, there has to be some answers. I just don't know how, Mrs. Kenrick. One thing that is appreciated by me in Japan is that — I don't say it's unknown but I have found very little evidence — of double pricing for foreigners, very, very little. I am sure that it does occur.

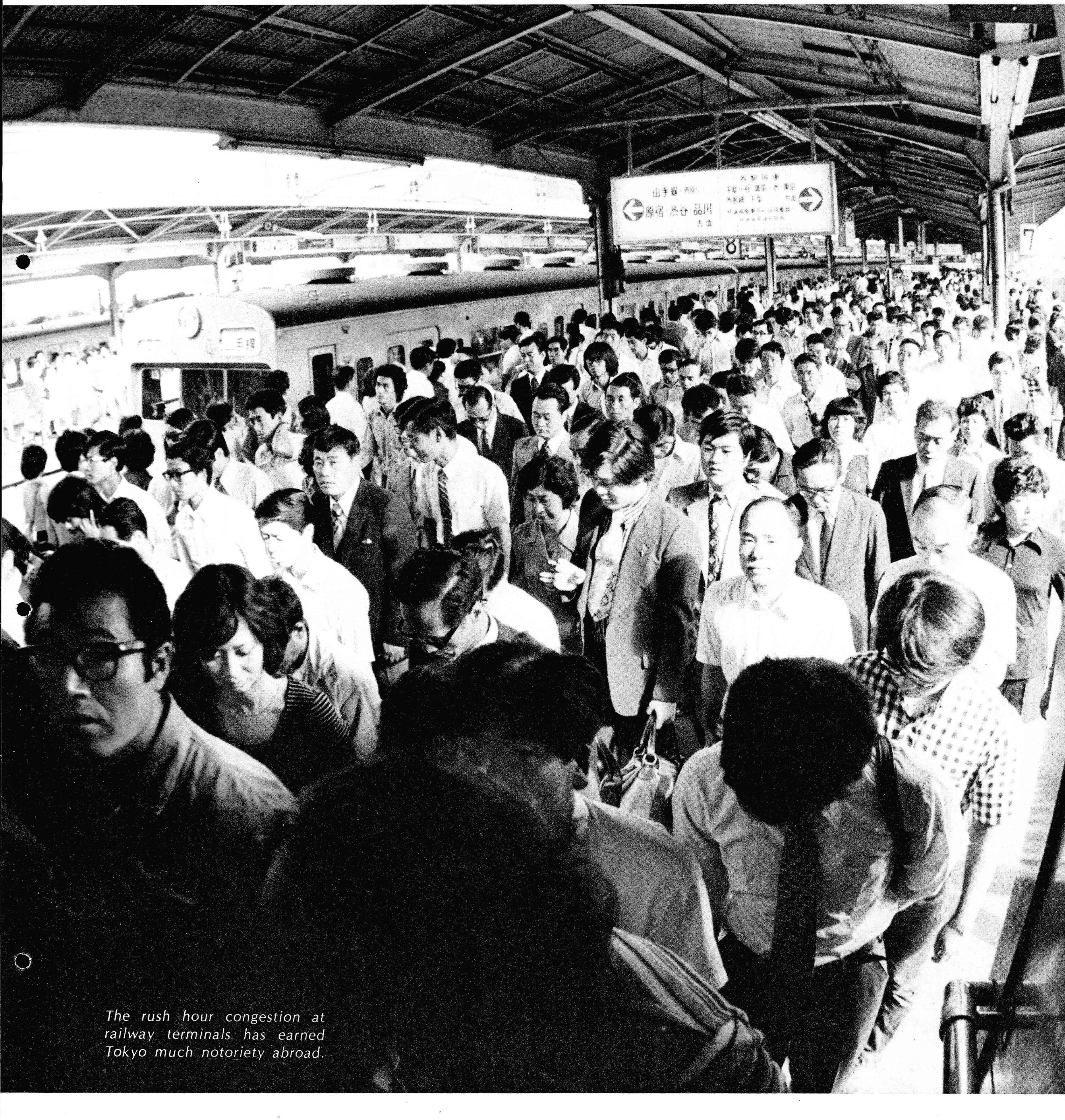
Ogata: Very, very rare.

Dibble: Very rare, not anywhere near to the degree that it does in Hong Kong or Manila or Taipei. You could save your servants' salary in those cities by having your servants do your purchasing for you. You lived in Hong Kong for some years, didn't you?

Kenrick: Long time ago. Something else that we should appreciated here is that the crime rate is decreasing.

Dibble: That's right, too.

Continued



The rush hour congestion at railway terminals has earned Tokyo much notoriety abroad.

Good Education Available, but It's Expensive.



K. V. Narain

Kenrick: Very important. And juvenile offenses are lower than they used to be. This is really a feather in the cap for the city.

Dibble: If you use the word "unique," so far as I know it is the only city in the world. Even Moscow, even the, well, maybe I shouldn't say it because I don't know about the cities in Mainland China, but even the Communist iron curtain countries in Europe are having a problem with crimes.

Kenrick: This was a very big factor in our decision as to whether we should keep our girls in Tokyo or not when they were younger. We felt they were safe on the streets by themselves.

Dibble: I should have mentioned that when I added my gratefulness for bringing my daughter over here at a time when she could have gotten into serious trouble in the United States. It is hard to go against the group pressure. If the other kids have cars and the other kids are drinking and all this, they are going to unless they are paragons of virtue, and certainly mine wasn't, or isn't.

Narain: Another good thing the authorities in Tokyo are doing is this movement to curb the growth of cars on the roads in the cities, to make it virtually impossible for a motorist to bring his car into the city because, as it is, they are just clogged up with them, and public transportation is the only means by which you can get to your place quickly and surely, and not in a car, and I wish Mr. Minobe would succeed in his efforts to realize conditions wherein all unnecessary cars will be kept out of Tokyo and the roads given a little more freedom than they enjoy today.

Dibble: That was part of my prediction and I should have pointed it out. I predicted that by the year 2,000 we will not see an automobile within the city limits of Tokyo because I think you are going to have a transportation system here that will take care of this. Then, as I say, if they can be the first country in the world to build the *shinkansen,* and now they are dissatisfied with the *shinkansen* — it's too slow — they want something that goes 300 miles an hour, certainly they are going to be able to build something in the major cities that will take care of this, and that will take care of a great myriad of things in that it will take care of the pollution problem, it will take care of a lot of housing problems and the people can get to work a lot earlier, and therefore allow for a greater spreading out than is possible right now, although Lord knows I feel so sorry for some of our people that, because they want a little greenery, that Japanese love for a little nature, they commute three to four hours a day. It's rather cruel, particularly in this heat.

Kenrick: There is one demerit throughout Japan, which is not peculiar to Tokyo, and that is the ordinary littering of streets and beaches and rivers and anywhere. It seems to me such nonsense to make such a fuss about polluting the atmosphere, lead poisoning through cars, organic mercury in rivers, cadmium in the soil, if no one bothers about throwing away tins and bottles and paper, and *bento* boxes, so that the beaches are just filthy — just rubbish boxes.

Dibble: I assure you this is not unique to Japan.

Kenrick: It's not unique to Japan.

Dibble: In just about every industrial developed country there is the same problem.

Kenrick: But this is something easily controlled.

Narain: One thing good in Japan is that they go up to a point and then the people in office, the authorities concerned, they take notice of this undesirable development and then they start some movement or other to curb this, and the Japanese people cooperate.

Kenrick: That's why it would be so easy to control.

Narain: They do cooperate.

Dibble: I agree with that.

Narain: I have seen personally examples of people finding some litters on a platform, none of their business, but they will go to the trouble of taking it and putting it in the litter box. I don't find it anywhere.

Dibble: You won't find it in my country. It's somebody else's business. But that is something else that is very peculiar to Japan. You perhaps remember about 1957 or 1958, Tokyo must have been the noisiest city in the world. They blew the horn first and then put the brakes on second, and all of a sudden they decreed an ordinance, and overnight Tokyo became at least 75 decibels quieter. All of us skeptics said, "That won't happen. Can you imagine a Japanese driver driving without using his horn? Well, that would be like him not using his steering wheel." But overnight it happened, just like that, so you're right, it really can happen. It's remarkably unified people, it's a remarkably disciplined people who, if they decide they want to do something, can achieve these results.

Kenrick: Additionally, I wish, in the absence of an anti-cruelty law, that Mr. Minobe would give a lead on care of animals. It is uncivilized the way the Japanese people abandon kittens and puppies. Kawasaki has already outlawed it. It is high time that something is done. It's just not worthy of this country.

Ogata: That subject is, as I see it, a very complicated affair which has its origin in Buddhist faith the Japanese have. There is a lot of contradiction and reasoning about not destroying unwanted pets by themselves but leaving them to the mercy of nature or the community.

It so happens that all of you have had your daughters educated in this country. How do you find the educational facilities available here for foreign residents?

Dibble: As far as my own daughter is concerned, we really couldn't have been happier and more impressed with the facilities of Seishin, or Sacred Heart, and certainly when she went back to college her proficiency showed that she had received far better education — I don't mean this in any party way that she was any brighter than anybody — it showed that she received a far better education at Sacred Heart than the average of her classmates who were educated in U.S. high schools.

Ogata: Narain-san, you had both of your daughters brought up here.

Narain: Well, my daughters are like Dibble's here, educated both here and in India. The earlier or first few years of grade school we also sent them to the Convent of the Sacred Heart where I must say they received a very good education, but I'm glad this hap-

pened 15 years ago and not now because if they were going to that Convent now I just couldn't afford to send them because education has become so prohibitively expensive. (laughter) So I'm glad it happened that time, and we were very happy, but for considerations of our own we decided to send them to India for their high school, and then they came back in 1967 after passing their senior Cambridge exams and, like Mrs. Kenrick's daughter, they went to this very good school, the Sophia University. Of course the only disadvantage was that they had to attend night classes, but in a way it turned out to be a very happy coincidence because they had part-time jobs working as secretaries in the Imperial Hotel, and they went to school at night.

Dibble: They're working on both sides of the street.

Narain: So they gave us some room for anxiety because they used to come home late in the evening, sometimes after 9 o'clock, but fortunately everything went off fine and, like Mrs. Kenrick's, they are also very happy that the school they went to turned out to be a kind of small United Nations. There were people from some 30-odd different countries, so that the range of friends they had was much, much greater than they would ever have had if they went to schools in India, so that their vision is certainly much broader than girls of their age who were educated in India. For that we are grateful and we are happy about that but, of course, towards their last years of college also came the question of the cost of education. For university education fees had gone up tremendously but once we put them to college there was no choice but to see them through. (laughter) But otherwise we are very happy for the kind of education they got here.

Ogata: Mrs. Kenrick, what was your experience in this field?

Kenrick: We wouldn't have had it otherwise. It worked splendidly. When our girls were still in school we considered sending them to England, and we compared the prices, and we found that we were paying as much here for them to attend day school and to live at home as we would have paid for them to have been in a first-class boarding school in England. That's rather incredible, but true. So their education was very expensive, but we appreciated all the facilities that they had. They began here in kindergarten and then they attended the American School in Japan throughout the 12 years, and then they went to university here, Sophia.

Dibble: Did you find any evidence, K. V., mainly K.V. because you have had somewhat the experience, even though Sue was brought up here from 14 on she did go back to college, and I think there was a period when she suffered somewhat of a pull. In other words, to put it more specifically, when she was in the United States she felt the pull for Japan. When she came to Japan she felt a little pull to come back. Now that's all over with, of course, because she herself is a mother now and she has lived here so long I think she has no pull whatsoever to the United States. That doesn't mean that she doesn't like it and all that, but there is none of this dichotomy in feeling. Did you run into any experience like that? This is not really part of the seminar.

Narain: Almost identical.

Dibble: Is that right?

Narain: Almost identical. I mean exactly the same thing happened. While I was sending the children to school here, I had some kind of a consciousness, a guilty conscience perhaps if you want to stretch it to the extreme, that as an Indian I was not giving my children an Indian education, yet not sure what kind of school I would get for them in India, and the hardship of separation from you for years together, so with that we had to make a decision. I mean you can't go on dillydallying all the time, so we made a decision, and so we sent them to India and they came back very happy. Last year when we went back to India, of course the children knew they had to go back to India but they loved Japan so much, they had so many friends here that they almost had to tear themselves away. But, yet, once they went to India they have settled down to a completely different atmosphere there. Of course they are not unfriendly with India. One of the girls got married and happily settled down there, so this pull is always there.

Kenrick: It is not restricted to children. We all feel that way. It's one of the penalties of travelling.

Dibble: I don't, really. I don't, really. I did for a few years, and I admit they are just pangs of nostalgia. They don't hang on, like you would like to go see a big football game, but it's over as fast as it comes. It's just a momentary feeling that I have. It used to be stronger, of course, but the longer you live here the less I think you're torn between the two.

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Students of many nationalities attend Sophia University classes. Besides its regular International Division courses, Sophia sponsors annual Summer Session of Asian Studies.



An increasing number of foreign residents take to Japanese cultural pursuits such as go (above) and flower arrangement (right).



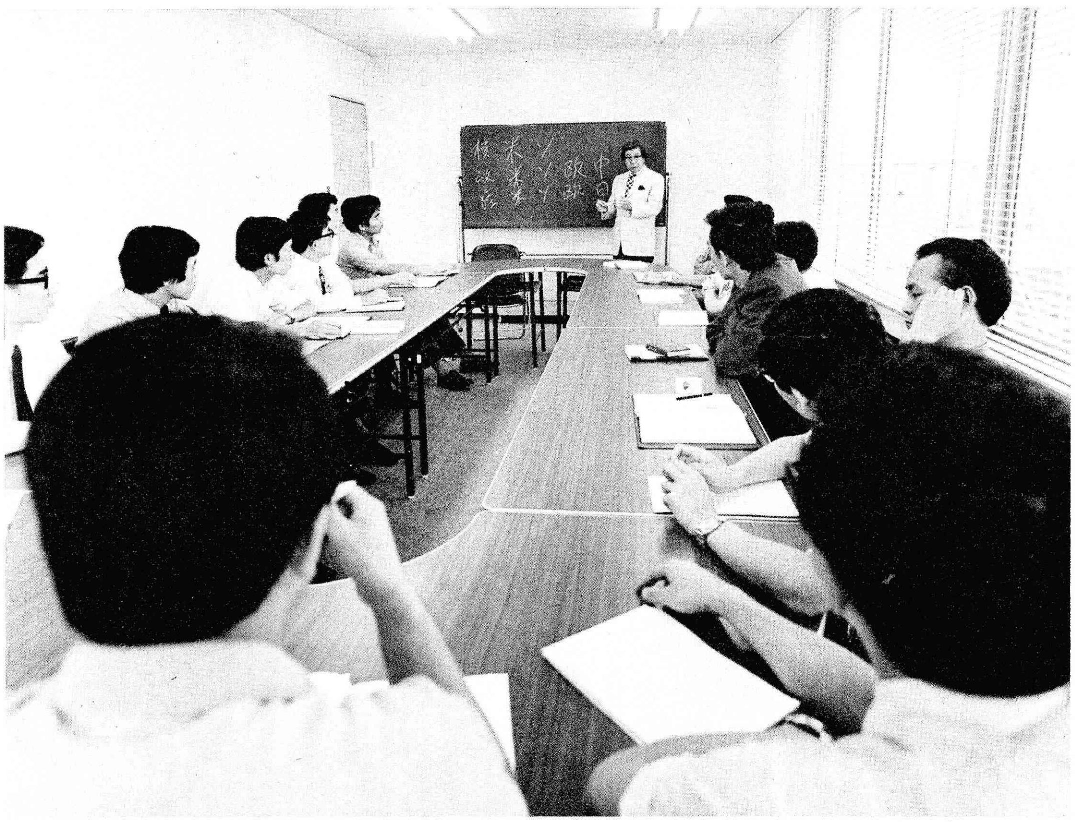


With more and more foreign firms opening their offices in Tokyo, law offices attending to their needs are increasing proportionately. Here a young Japanese attorney (right) representing a Japanese firm signs a contract with an executive of Infortech Inc.









Tokyo's cosmopolitan nature prompts a wide range of intercultural activities. Left: A select group of foreign businessmen attends a class at the Tokyo Institute of Japanese Language. Above: Young Japanese businessmen take refresher courses in foreign languages and international affairs at the International Orientation Center.

Can Tokyo Be a Bridge Between the East and West?

Ogata: As a large metropolis I feel that Tokyo is not quite as international or cosmopolitan in nature as, let's say, New York, London or Paris. But this city at the same time seems to have one distinction of being a unique point of contact between the Western culture, way of living, and Eastern culture, and I think it is serving, and will continue to serve, a unique role in that respect. Would you care to discuss this point?

Dibble: I have been thinking more about that question than any of the other questions since I received your prospectus. I think one thing we must clarify is, are we talking about Tokyo and Japan serving as a bridge between the East and the West politically, culturally, economically, or in what respect.

Economically is where I suspect that Tokyo will play a greater part in being a bridge between the East and the West than any other aspect of this. Culturally — and I am probably in the minority on all this and that is why I wanted to get my minority opinion in front of the house first — I do not see it as a bridge between the East and the West, nor do I see it diplomatically. I feel that in the field of diplomacy, Japan for a number of years is going to play the role of a loner, so to speak, and more than any other major power perhaps look for self-serving diplomatic moves more than serving as the bridge between the East and the West.

But economically, certainly capital is going to flow both in and out, it seems to me, from both the West and the East.

Ogata: What do you think, Mr. Narain?

Narain: Well, I tend to agree largely with Mr. Dibble, but I think Japan and Tokyo have that other role to play for some time yet, the point of contact between the East and the West, in the sense that people from both the East and the West — when I say East, all the Asian countries, and when I say West, the European and American countries — are flocking to Japan for various reasons of their own. Whatever the reasons may be, this is serving to make Tokyo a sort of a great melting point of different cultures, different thoughts, even different religions, if I may say so in a very different limited way, and in a number of other respects.

Now, take for example all the shows and the dances and the musical performances that you can see in Tokyo from different parts of the world — from Russia, from Poland, from the United States, from Europe, Australia, India, Africa, and where have you. So, that way Tokyo is serving as a very important meeting point for different cultures. I can't think of any other center where this process is going on at this moment. Maybe at different times it has been true of some other countries, but I feel that Tokyo today is the biggest center for different cultures to meet in one spot.

When I say cultures, I am not speaking too deeply in a philosophical sense, but culture as represented by the various flowerings of the peoples of these countries which are coming to Tokyo and, secondly, it is making Japan tremendously conscious of the rest of the world.

Japan, as you know, when I first came to Japan before the war, it was an insular country when even the foreigner himself was a rarity, especially a dark foreigner like me. There were white foreigners and Chinese, but there were very few dark skinned people, and so when I first went into the villages people used to gaze at me with awe, literally awestruck. They were shocked to find somebody in their midst like me. So that thing is disappearing. Today the Japanese have become very international conscious, conscious of various cultures different from their own, and in that respect I think Tokyo and, to a lesser extent, the rest of Japan have become very unique.

In fact, it was some time ago, about a year ago, when I went down to Kyushu. I went to a night club at the invitation of somebody on expense account, of course. I couldn't afford to go. And one of the shows was a cultural show from some other country. It was not one of the ordinary, the usual hula-hula, this kind of usual cabaret dance. It was a very enjoyable, literally cultural show. It was some African troupe performing in a cabaret. I was extremely pleased.

So, that way I think Tokyo has become a very important melting point of different cultures. So in that sense, a non-traditional sense, Tokyo is still a meeting point of East and West.

Ogata: I think Mr. Dibble has some counter-argument to that.

Dibble: No, I do not have any counter-argument. There can be no argument whatsoever that it is a meeting place between the Eastern and Western cultures in the very terms that K. V. used. I am questioning whether it is "bridging" these cultures. In other words, is Japan serving to introduce Eastern culture to the Western world, and vice versa?

I think so far it's an outward manifestation, and I believe mainly an outward manifestation that the Western culture has certainly penetrated Japan far more than any Eastern culture has penetrated the Western world. We certainly have as much rock-and-roll here as you have in the United States and England, but I don't think that's a very deep penetration in that by the time the fans of rock-and-roll reach a certain stage they are more likely to revert to traditionalism, as they do in just about every cultural aspect.

I think K. V. and I are not arguing about anything substantive at all. It is just a question of interpretation of what the question means.

Narain: Dib, I would like to disagree with you on this point that you mentioned just now, that it is only an outward manifestation the way the younger set are going in for rock-and-roll, you said, and other manifestations of modern Western culture, and that they revert back to their traditionalism, you know, when they reach their forties and fifties. I think this will no longer be true. It may be true partially for this generation, but if the present trend continues I don't think this is going to be true for the next generation because the younger set is changing and, you see, if your way of thinking is molded in such a way for a number of years, and your whole society itself is gradually changing, there cannot be a reverting back to the old traditionalism for the simple reason the old traditionalism itself is disappearing.

I am not saying rapidly. It is not a rapid change, but it is a slow change. I can perceive that slow change that is coming about because I can see it in the lives, the thinking, of many of my old Japanese friends, my age, for example. Even they are changing.

Ogata: I feel that Mr. Dibble is talking about any positive contribution that Tokyo or Japan or the Japanese can make in facilitating interflow of Eastern and Western cultures.

Dibble: That's why I said I studied the question, thought about it, and if we are talking about the bridging of cultures, then I do not think that Tokyo is going to make a major contribution. If we are talking about a meeting point, for example, an exposure point, gracious sakes, there is probably no city in the world that can even match Tokyo in this respect, in the respect of the East and the West meeting.

But is that bridging? I don't know. I don't think it is.

Narain: But couldn't the very fact of meeting be a starting point for bridging?

Dibble: Well, certainly it can be, but I question how effective it is going to be.

Narain: Given a period of time?

Dibble: Even given quite a period of time, quite a period of time. As I said, I may probably be in a minority of one.

Ogata: Mrs. Kenrick, may I hear from you?

Kenrick: I wonder if it is to the point to suggest that there is a good aspect in the fact that there should have been a Japanese national amongst the hijackers recently. It suggests an internationalism even though that particular incident is deplorable, but it was an international act, at least.

And, secondly, I think it is a little healthy for the Japanese people to realize that the Japanese people, too, can get out of line at times. There is perhaps a feeling here that amounts to prudishness, that "other people do these things but we don't." And now that it has happened, it perhaps makes Japanese people feel closer to others. We are all the same, after all.

Dibble: Are we? I think that we are all the same in our basic instincts — love, fear, our cherishing of our children, our cherishing of our friends, and our cherishing of our family. Certainly, anyone who holds that life is cheap in the Far East, which used to be a common expression, is an idiot, but when you say we are all the same, I wonder, when you consider what you yourself brought up, crime being so low, the drug scene being virtually non-existent. You see manifestations of group behavior in Japan which you seldom see anywhere else.

Now, that doesn't really add up to me that we are all the same. Maybe it means that we are basically the same. But, overall, are we the same? I doubt if we are.

Narain: Well, there are bound to be certain differences because all humans cannot be the same because, after all, whatever is said and done our lives, our behavior pattern, are conditioned by society, the social conditions in which we have been brought up, the kind of education you have received, the kind of religious thoughts that were sort of pumped into you and that you have imbibed, and the kind of people with whom you mixed, whose reactions are not necessarily the same although they were, as I said before, conditioned by their social surroundings.

So these are what I might call superficial differences that are bound to be there, but I tend to agree with Mrs. Kenrick because basically we are the same. If you are put into another society in which you are new, and you are compelled to stay there for a number of years or a long period or a considerable

Contined





Many a foreign family feels quite at home in Tokyo. Businessmen account for a majority in the foreign colony.



Unrestricted imports of goods from all parts of the world make shopping easier for Tokyo's foreign community.

The more adventurous tourists try a country fashion fare at Furusato in Shibuya, a Japanese-style restaurant converted from a 300-year-old farm house.





A string of imported talents entertain at some Tokyo night spots, like El Morocco in Akasaka.

Are the Japanese Really Unsociable?

length of time, I am sure you will adjust yourself to those conditions, and perhaps I think in terms of behaving the same way.

Ogata: I have noticed in all the discussions on this subject, it is argued that although Japan has been very eager in introducing foreign cultures, either Western or Eastern, the Japanese are very hesitant in establishing close personal relations with foreign residents, and it is argued that it speaks of the essentially isolationist mentality on the part of the Japanese. Do you think that observation is valid?

Narain: My own interpretation of that is that this is largely a by-product of the society that the Japanese have been brought up in for several centuries. It has been essentially a feudalistic society in which people discovered after long experience that it was best they stuck to themselves because of various factors. They didn't want to poke their nose into other people's affairs because apparently they had suffered by doing so.

Now, what you said refers not only to intercourse with foreigners, but I have seen this true of Japanese intercourse with other Japanese themselves. They are very formalistic in their behavior, none of that informality which you find in other countries, in India, America. All very informal.

No Japanese is informal with another Japanese because they have been brought up in a certain behavior pattern, and a mother will scold a child if he goes, you know, just without permission to another man's, say a neighbor's house, and has a meal there.

Now, in India, if somebody from my house went to the next door house and had something, I would think nothing of it. I wouldn't even thank the next door neighbor. I would take it for granted. But here when the boy comes back, the mother will say, "Did you say *gochisosama*? Otherwise, you have not behaved properly." So this kind of thing is an inhibition to greater social intercourse.

So that is true not only of Japanese and foreigners. To a considerable extent that is true of Japanese and Japanese themselves.

Ogata: I see. That is a very interesting observation. I think it explains a great deal about the inhibitions in the Japanese mind.

Mrs. Kenrick, you have associated with a large number of Japanese from various walks of life. Have you noticed any particular trait among the Japanese in that regard?

Kenrick: Well, I wonder if it just doesn't take longer to make friends with a Japanese person, and that is all. But after a period of time, there is the same or similar informality and feelings of warmth and the possibility of building lifelong friendships, really close friendships.

Ogata: But it does take a long time.

Kenrick: It takes longer.

Dibble: I certainly associate myself with that because I was going to say something. I think the coldness that many foreigners seem to feel in the Japanese is just exactly that element. They have not given time for the friendship to mature.

We in the West are much quicker to make our friendships, and in candor we are probably much quicker to break up. I don't think that in all the countries that I have lived in, I have deeper friendships than I have here in Japan. These are people who will do anything for me, and are not fair-weather friends by any means, by any stretch of imagination. They are true friends. I can't say that I have a great many of them, but where do we have a great many really true friends?

I can count my friends in the United States on one hand, the true friends, so I don't think this is a very valid point.

I was reading the works of a noted Japanese woman sociologist whose name unfortunately I cannot remember, and she was talking about — associating myself now with K. V.'s remarks in that the Japanese are among themselves aside from their family, which of course is much closer than our families in the West — that the group of an average Japanese seldom exceeds twenty. There is a sub-group within his office which rarely goes beyond twenty, and that group is the one in close proximity to him, and not the group on the floor above or the floor below.

I think this is very valid from what I have noticed among the Japanese themselves. That was rather extraneous, but I am constantly amazed at the kindnesses and courtesies which the Japanese accord us foreigners, and the friendship that has evolved over my 21 or 22 years here, off and on. It is profound and to me it is extremely touching.

Now, I bring up something that is one of the paradoxes of the nation, I think, and that is the horrible discrepancy between Japanese private behavior, which is among the most polite, exquisite, if you wish to use the word, of any peoples in the world, and yet its public behavior in some respects is the worst, and this is testified by perhaps one of the very few modern nations still to report dozens of trampling deaths every year, and I can't reconcile these two things. I can philosophically because I know, but it is hard to believe the Japanese can be so blunt, so boorish in public in group behavior, and so absolutely wonderful in their private behavior, in their personal behavior. Maybe somebody else can testify to that. It is something that mystifies me to some degree, but I am easily mystified.

Ogata: Didn't that sociologist give any explanation?

Dibble: No. There was no explanation by the psychologist to the specifics, except it was implied that the average Japanese had loyalty only to family and to a small group rarely exceeding twenty.

Ogata: Is the sociologist you were referring to a professor of Tokyo University?

Dibble: I believe so.

Ogata: A woman?

Dibble: Yes.

Ogata: Dr. Chiye Nakane?

Dibble: Yes. Yes, that is the woman. That's the one.

Narain: But apart from this question which you mentioned just now, I can't agree more with you than on your earlier observation of Japanese making good friends once you have become friends with them. I also had many instances where people with whom I had close association have become really fast friends, going out of their way, really prepared to go all out of their way if need be to help you in any way they want. Fortunately that need hasn't arisen, but I know in case I do need such help from them I can depend on them to give me that help. And this is more than I can say, as Dib said also, for my friends in other countries that I have. They do, but the point is that it is very difficult to become good, fast friends with the Japanese people for various reasons, not necessarily all to be criticized but, as you said, maybe you are close with only twenty people but those twenty people do become good friends.

Dibble: That was the point that this small group, a comparatively small group, was a tight group, a tightly knit group, a group which almost in a samurai tradition pledged their loyalty to each other. I am saying the samurai. Dr. Nakane did not say this. That was the inference that I took from her. I certainly don't want to misquote her because she is far more learned than I am on this subject. (laughter)

Ogata: Changing the subject, if we are asked to choose one aspect of Tokyo as being symbolic of the city, which would you pick? Some graphic symbol of Tokyo.

Kenrick: Is it one symbol?

Ogata: Yes, something which you can take a picture of for the cover of a magazine.

Kenrick: That is too difficult.

Narain: I have no difficulty in answering that question. I think there is only one spot, and that is the Nijubashi, the Palace, really a beautiful place to take a picture, you know, the real feudal castle there, and the moat, and the cave there. It's symbolic of Japan, not only of Tokyo.

Kenrick: Tokyo has so many places.

Narain: Yes. Well, I mean there are. It all depends on your taste. But if you ask me, so far as I am concerned that is really symbolic of Tokyo and Japan.

Dibble: Well, are you talking again about a symbolism for foreigners, or are you talking about a symbolism in one's personal mind, my mind, say?

Narain: He said physical feature, so I mentioned that.

Dibble: I mean that but, for instance, to give you my idea of what is the symbol of Japan, and admittedly perhaps not to put on the cover of a magazine to send abroad, but my symbol of Japan is the absolute genius that Japanese display in the use of space.

On the little street that I have, I pass a house each morning where I swear that outside the house itself there can't be more than six square feet. Yet, in that six square feet they have created the illusion of a garden far more vast than some of the half-acre homes that I have lived on when I was in the United States. This impresses me every morning when I pass, this manifestation, and you see it in so many ways. They can use space to create such illusions. This, to me, is one of the most vivid graphic symbols in my own mind. Admittedly perhaps this isn't what your question meant to elicit. If it is what K.V. said, certainly from the standpoint of all of Japan, it is wrapped up really in the Nijubashi. There is no doubt about it, in a public way, but in a memory way, shall we say, if I leave Japan I will always think of these little absolute genius uses of land to create the great illusions. It is almost like something out of Peter Pan, the fairy story nature that they could put to space.



Nijubashi, the bridge that forms the entrance to the Imperial Palace, offers a favorite background for Japanese tourists' souvenir photo.

Narain: Well, in another symbolic sense I would mention the genius of the Japanese people to create so much out of so little. I very vividly remember, well, for your information, as Mr. Ogata knows, I spent the war years in Japan, in Tokyo, the hard days. I do remember an Indian gentleman who was working for the INA, Indian National Army Movement under Subhas Chandra Bose. He was in Burma and he naturally was in close touch with the many Japanese soldiers occupying Burma at the time.

I can never forget what he told me even now, a little over 30 years ago, how the Japanese corporal in the engineering corps would be given an assignment. He had to put up a pontoon bridge, and out in the front he didn't have any graph paper or any scales or anything. He told me of an instance where the Japanese corporal took out his match box and put the matches aside and opened the case and made a drawing for the bridge on the small frame of the match box, and built the bridge. So that kind of genius, really you have to admire them.

We in other countries, many of us I mean, we say we can't do this unless we have everything, all the contraptions that might be associated with the job. But the Japanese have a genius for doing much with little.

Dibble: I'm a prime example of having to have the right tools. That is why my wife complains that nothing ever gets done at home. (laughter)

Kenrick: Yet, the Japanese love the massive as well.

Ogata: We have been discussing this thing among ourselves, and one suggestion was that we take a picture of the congestion at Shinjuku Station at eight o'clock in the morning as a symbolic aspect of Tokyo life.

Kenrick: It would be nice to take a picture of a sound if possible.

Ogata: Picture of what?

Kenrick: A sound. On Oimachi Station throughout the summer months they hang wind bells all along the platform, and that is symbolic of Japan.

Dibble: Yes, I think the haunting sound of the blind masseuse at night, I haven't heard that since I have come back. I don't know whether it's left.

Kenrick: The fire watcher's clackers in the winter.

Ogata: That's gone.

Narain: What is left and fast disappearing is the bugle of the *tofuya*.

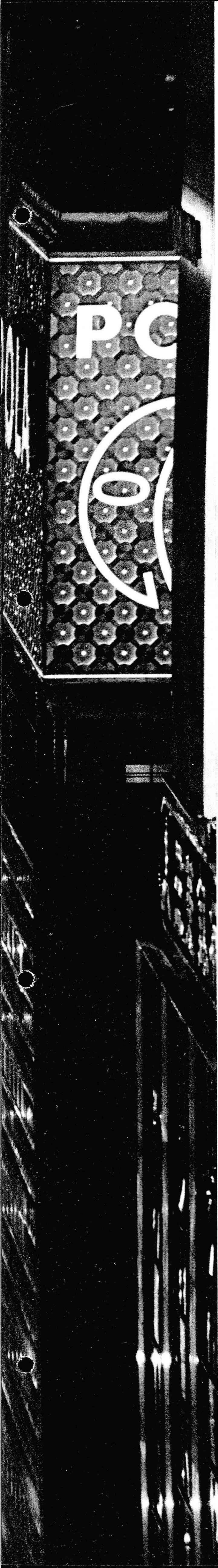
Dibble: I think that is the one thing I can get along without. That thing used to wake me up on Sunday morning. (laughter)

Ogata: Well, we have covered a wide territory. I wish to thank you all for taking your time out to give your very interesting, profound, sometimes philosophical observations. Thank you very much.



Ginza, Tokyo's white way.

Tokyo's hotel boom goes merrily on. The Hotel Okura's new annex (left) with 430 rooms is due to open on December 1. Seen to its right is the white-washed U.S. Embassy building. The Chinese-style structure in the center is the Okura Shukokan Museum.







A conglomeration of a dozen or more bars crammed into a single building of no more than seven or eight floors is a unique Tokyo phenomenon. This is due to the fantastic real estate price in downtown Tokyo.





The Hotel New Otani Tower (foreground), which is due for completion next September, will have 1,005 rooms on its 40 floors. Otani's main building (left, background) with its revolving lounge stands 17 stories tall.



These high-rise buildings in Shinjuku, some in the process of construction, seem to foretell the shape of things to come in Tokyo. Left to right: Sumitomo Bldg., Mitsui Bldg., the tallest among the four with 55 floors when completed, Keio Plaza Hotel and International Telecommunications Center.

A QUICK TOUR OF TOKYO'S NIGHT SPOTS

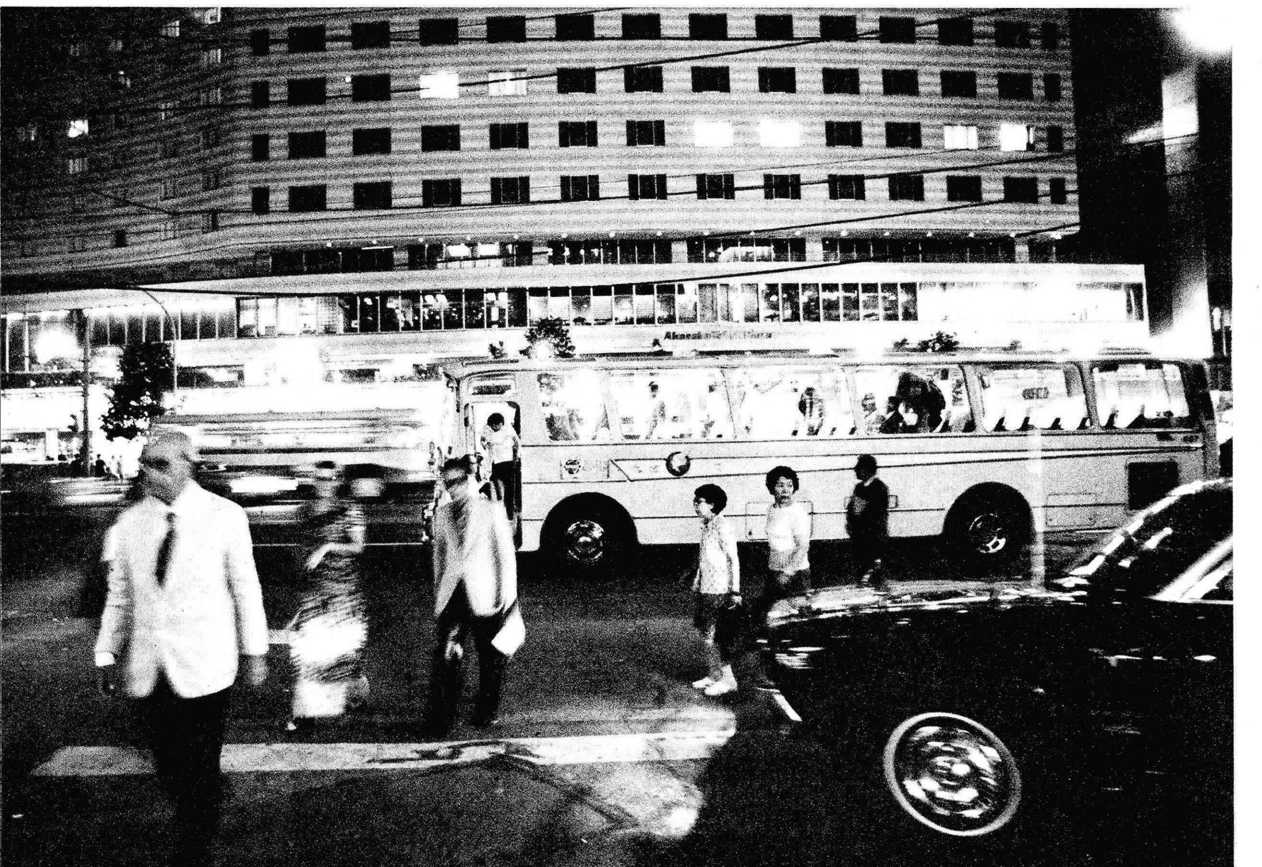


Tokyo, along with Kyoto and Nara, is Japan's key center for international tourism, visited annually by 700,000 travellers from abroad. It has numerous things of interest to tourist. Some are very modern, symbolizing the nation's economic resurgence in recent years; others are monuments to ancient cultural traditions which are still very much alive in the daily life of the Japanese. Shopping for Japanese specialities such as cameras and electronic gadgets at tax-free stores is another attraction for passport-carrying travellers.

As night falls, Tokyo's townscape presents an entirely different facet than that of daytime. In amusement centers such as Ginza, Akasaka and Shinjuku, innumerable restaurants, night clubs, bars and cabarets await the guests with elaborate entertainments. A large variety of restaurants cater to citizens and visitors with exotic cuisines, not to speak of the native delicacies. It is not too much to say that in Tokyo, a contact point between the East and the West, one can sample dishes and liquors of most countries of the world. Night clubs and cabarets treat guests to gorgeous shows, some of them presented by entertainers from various parts of the world.

For foreign visitors, there is a convenient way of sampling some of the choice entertainments at one sweep. The service is provided by Hato Bus Co. which, in addition to several different types of regular daytime sightseeing tours in Tokyo and its environs, offers a few specifically designed for the enjoyment of night life such as Tokyo Golden Night, Tokyo Silver Night and Swinging Tokyo by Night. These services, complete with guide-interpreters, enable foreign tourists to enjoy the charms of Tokyo after dark in a care-free five-hour binge.

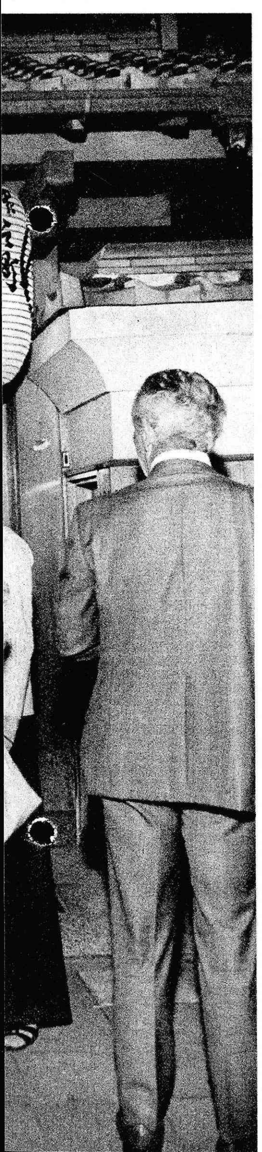
Photos on the following pages show some aspects of the Golden Night Tour. It starts with a sukiyaki party at a Japanese-style restaurant, followed by a visit to the Kabuki Theater to see Japan's time-honored theatrical art. Then the participants proceed to a name night club in Akasaka for a show. The tour program ends with a visit to a geisha house where they will enjoy singing and dancing by entertainers clad in their feudal day costumes.



Tourists alight from the motor coach for a gala stage show at an Akasaka night club — one of the night tour stops.



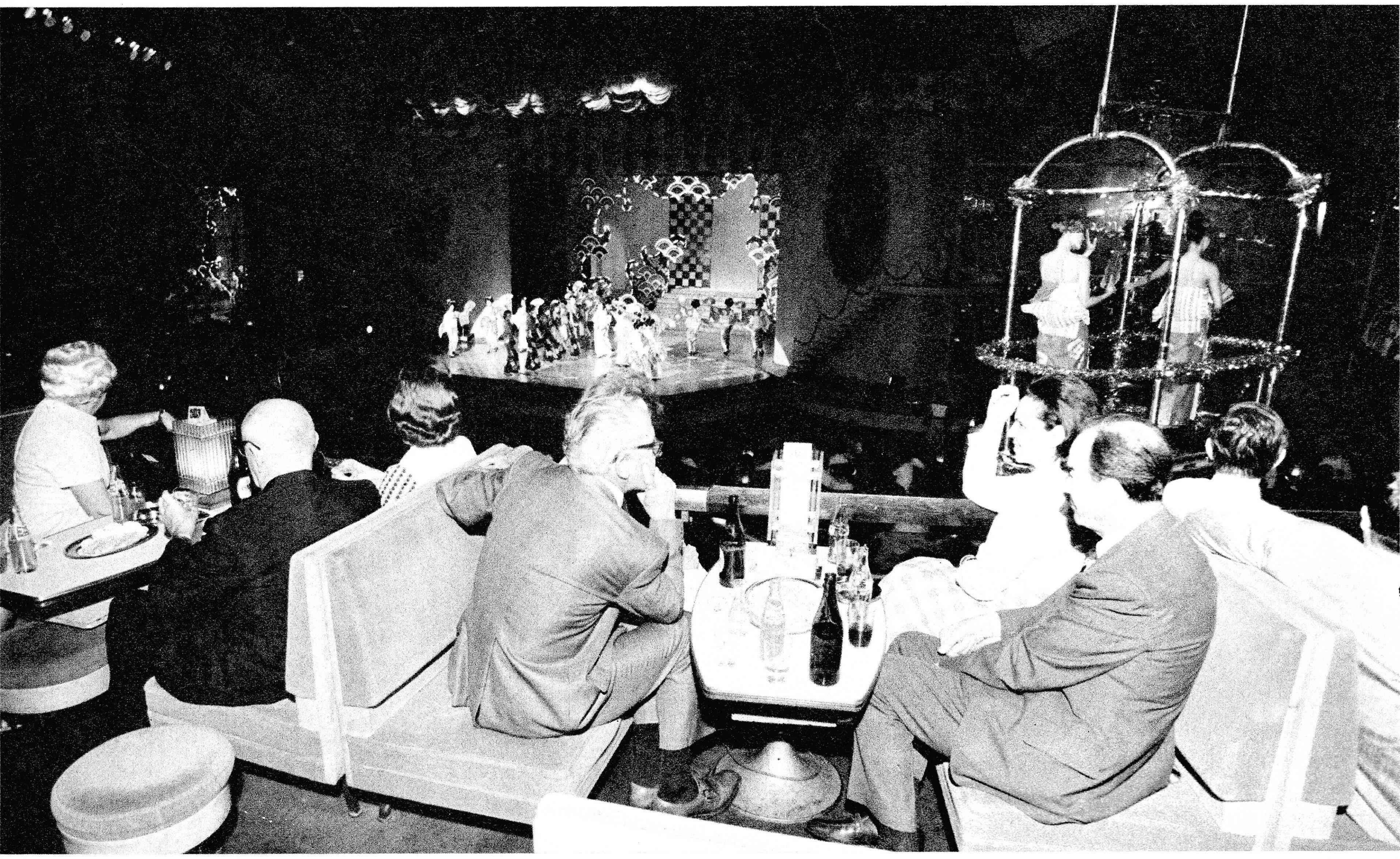






Top: Having fun at a geisha party at Yoshiwara, the nightless gay quarters of by-gone days. Above: A folk dance or two round off the geisha house visit. Left: "It was a lot of fun, and quite edifying, too."

Photos by NOBUAKI FUKUI

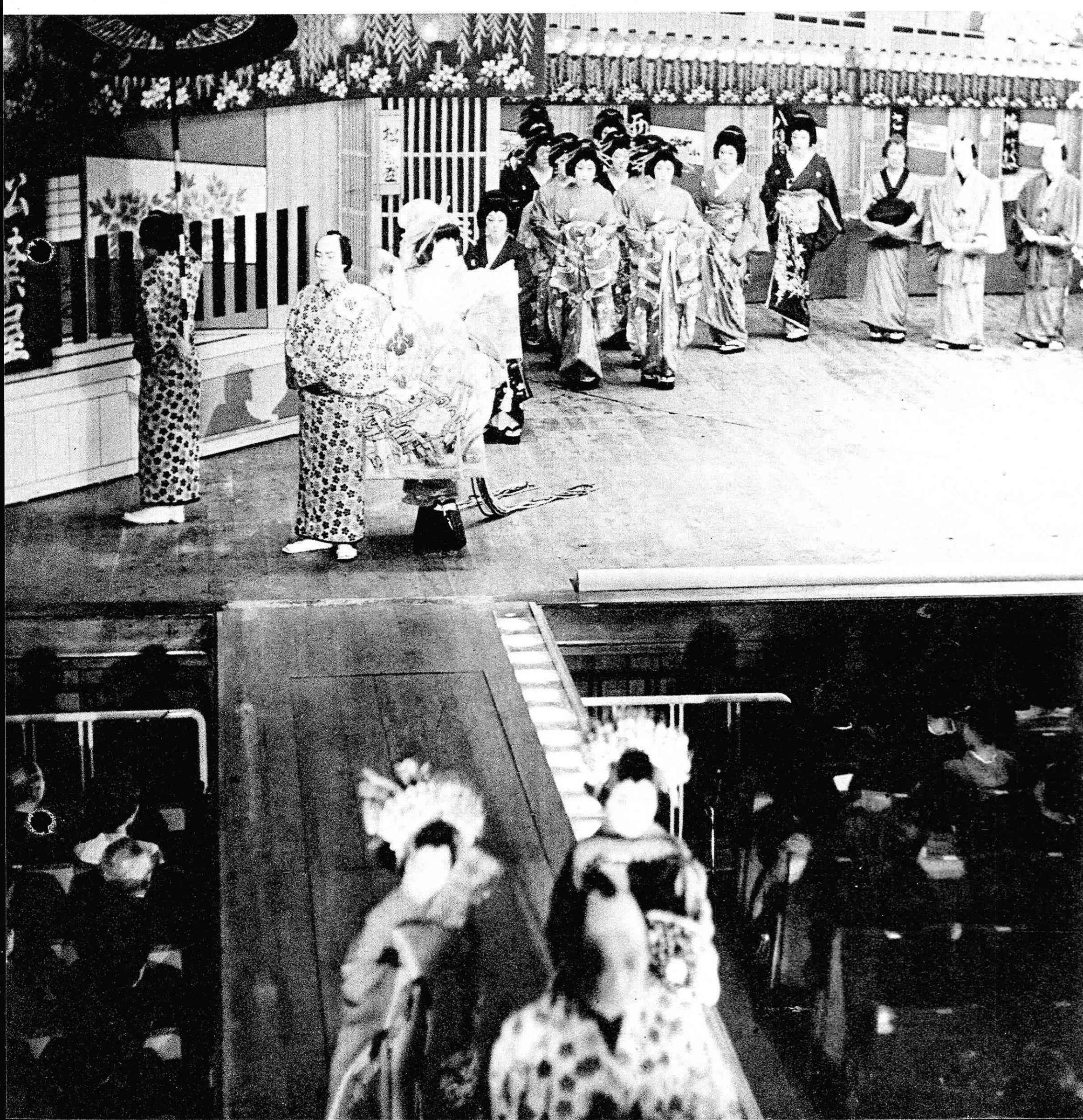


Above: A kaleidoscope of Oriental and Occidental entertainments is presented in the nightclubbing part of the itinerary. Right: A convivial sukiyaki dinner at a name restaurant starts off the fun tour.





Left: The tour party finds something amusing in the narrative of the guide-interpreter. Below: The mandatory removal of footwear at the entrance to the Japanese restaurant is a new experience for the couple. Bottom left: Visit to the Kabukiza Theater, with its exotic, dazzling spectacle, is another memorable part of the tour.





Chichibu Festival

A pageant of light, sound and spectacle





The night pageant of Chichibu reaches its climax as six giant floats lit up by hundreds of lanterns converge on the festival plaza. The annual event held on December 3 draws more than 200,000 visitors.

Photos by MICHIO NOGUCHI



High-spirited youths, all the merrier with a glass or two, shout encouragement to their companions pulling the float as the waggon rolls its way to the rendezvous.

WHEN mountains deep in the Chichibu region start to be embellished with powdery snow, and fallen leaves begin to flutter in the chilly wind heralding winter, the Chichibu basin fills with the reverberating sound of drums with a unique rhythm that never fails to enliven the hearts of people. Members of *Ohayashi* (musical bands for festival) step up their practice in the beating of *Matsuri-daiko* (festival drums) with the approach of the grand annual festival of the Chichibu Shrine, sacred to the guardian deity for the Chichibu region, on December 3.

As if prompted by the sound of drums, the townsfolk set about preparing for the festival. Masters of stores lining Chichibu's streets take out floats kept in warehouses for the past year and begin refurbishing them. Housewives become busy making new gala dresses for children and laying in stocks of food for feasting guests on the festival day.

Chichibu is a small city surrounded by mountains with a population of less than 40,000. It is about two hours' ride from the heart of Tokyo by electric train. It is a sericultural center famed for Chichibu-*meisen,* a high-grade silk fabric. Otherwise, it is but one of the quiet, commonplace provincial towns. However, one day each year — the festival day, the whole town goes on a jovial spree, overflowing with upward of 200,000 visitors.

Yomatsuri (Night Festival) of Chichibu boasts a history spanning three centuries.

In olden times, the people of Chichibu were far from well-off. Located in a basin high up among mountains, the region was not fit for rice culture, and people eked out a scanty livelihood by raising miscellaneous cereals and silkworms and making charcoal. But with the advent of the Edo Period (1603-1867), the seat of national government moved to Edo (now Tokyo) not far from Chichibu. As Edo developed into a giant city, its citizens' demand for Chichibu's silk fabrics grew rapidly. As a result, Chichibu's economy markedly improved. The people of Chichibu came to make a practice of holding a silk fair on December 3, the festival day of the Chichibu Shrine, every year. As the fair grew in scale, the festival also became more and more gorgeous.

The people of Chichibu, armed with accumulated wealth, vied in building gorgeous floats which could well be described as mobile works of art decorated with carvings of topnotch sculptors as well as beautiful silk fabrics. Some of the floats were so made as to serve as "folding theatrical stages." On the festival day, *Kabuki* plays popular in Edo of those days were performed on the stages of the floats amid a festive mood.

The people of Chichibu planned and staged the festival with pomp and ceremony not merely to thank the guardian deity for their booming business, but also to entertain drapers who gathered to buy silk fabrics. And the giant floats, *Kabuki* plays and *Matsuri-bayashi* (musical accompaniment for the festival) by the townsfolk, and the rituals of the festival have been preserved in their original forms for the past three centuries. The Night Festival of Chichibu is thus a valuable cultural heritage.

ON December 3 — the festival day, the lively sound of *Matsuri-daiko* reverberates through the streets of Chichibu from early morning. Large numbers of diverse stalls sprout in the precincts of the Chichibu Shrine and along the approach to it, while stores along streets are specially decorated for the festival. And the whole town is thrown into a festive mood. Six beautiful floats — one each from the six areas of the town under the protection of the guardian deity — are all ready to make their once-a-year appearance before the eagerly waiting public. At the

Kaguraden (stage for sacred dances) of the shrine, time-honored *Kagura* (dances dedicated to the deity) are performed.

Past noon, the floats set out one after another from their respective areas of the town, drawn by high-spirited young men. They make their way slowly through wave upon wave of applauding crowd, finally converging on the compound of the shrine. On the floats with stages, *Kabuki* plays — all didactic melodramas popular with the Japanese since olden times — are presented. The actors, including children, are all amateurs but their earnest performance enthralls people crowding around the floats. They have been repeating rehearsals for the day to preserve acting skills handed down from generation to generation.

As is clear from the name "Night Festival of Chichibu," the festival reaches a climax at night when the six floats are moved from the shrine to a square called *Otabisho* (literally, place for travel) about one kilometer away from around 8 p.m. to twelve midnight. Decorated with lighted lanterns, the floats depart from the shrine, wending their way through the main street closely packed with spectators. Men pulling ropes, men pushing the floats from behind and men shouting time on the floats by swinging fans or lanterns — all of them shout rhythmically to each other at the top of their voice. The sound of drums from *Hayashi-kata* (musical accompanists) on the floats further works up excitement. The heavy thump of large drums strikes spectators with a terrific thrill, while the quick beating of small drums enlivens their spirits. They also clap hands and shout encouragement. Performers of the festival and spectators are thus blended together in a rapid crescendo of excitement, both in a convivial mood after feasting and drinking through the day.

A steep slope with a 30-degree gradient, called Dangozaka, has to be climbed just before reaching *Otabisho*. Here, shouts and drumbeat rise to the highest pitch. The floats, though wooden structures, range from 12 to 20 tons in weight. Therefore, it is far from easy to pull them up the steep slope. But young men pull up the floats with might and main for the sake of the honor of their respective *machi* (neighborhood). And they vie in showing off their skill of negotiating the slope.

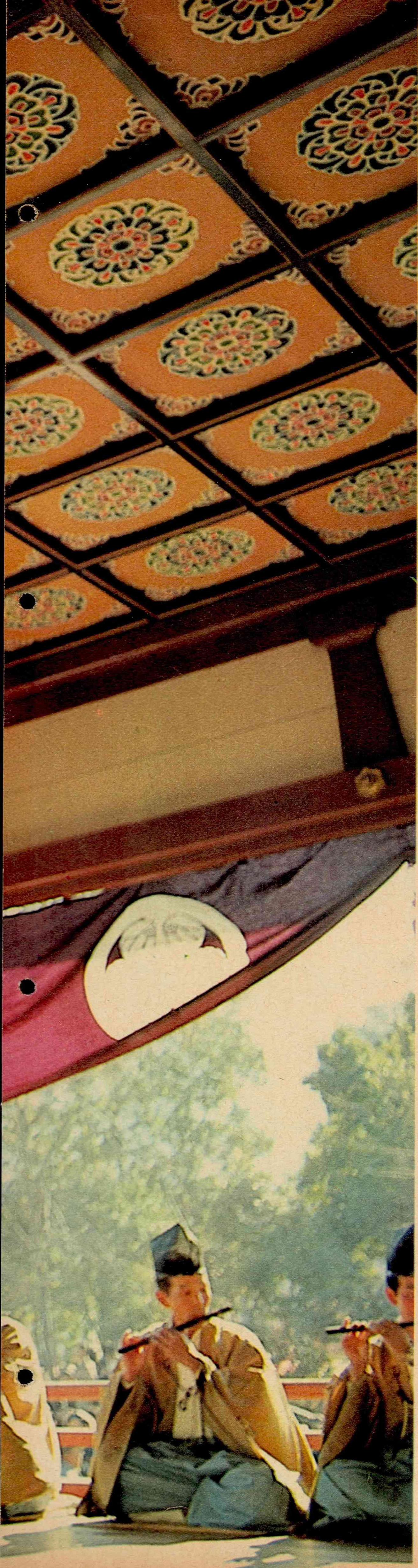
Shortly before midnight, the six floats draw up in the *Otabisho* square. The lantern-lighted giant floats looming in darkness present a really fascinating scene befitting the finale of Japan's largest night festival.

Spectators now start for home, so satisfied with the beauty and excitement of Chichibu's age-old festival and arts of public entertainment that they even do not feel the freezing cold of early winter. On this day, all inns in Chichibu are packed to overflowing, and electric railways provide all-night service.



Some of the floats have built-in stages where talented townsfolk perform their own version of Kabuki plays.





Left: Some parishioners perform ritual dances at the dancing hall of the Chichibu Shrine. The repertoire is heritage of generations. Below: The shrine compound turns into a sea of humanity on the festival day, December 3. Seen in the background is the front gate of the shrine.





Above: Each of the six floats is decorated with colorfully painted carvings reminiscent of the elaborate architecture of the Toshogu Shrine in Nikko. The floats were dedicated by Chichibu's rich silk merchants three centuries ago.

Our Little Feathered Friends

Photos and text by CHUJIRO and NAKAHIKO MIZUNO



Fledgling "akamozu" (red-tailed shrike) which have left their nest perched under the shade of a tree. Notice their sharp beaks and fierce gaze, indicating their carnivorous nature.





Above: This miniature owl "aobazuku" (brown hawk owl) comes to the forest when the trees turn green. Hence its name; "aoba" means green leaves or fresh verdure. Shown here is a bird emerging from its nest. Right: This is a picture of a male "sankocho" (paradise flycatcher) which warbles in a melodious tone. The female species does not have such a long tail as its male counterpart.



JAPAN is a veritable treasurehouse of fauna and flora as the islands which make up the country extend from Hokkaido in the north to the Ryukyus in the south in the form of a huge bow stretching more than 3,000 kilometers in length. The Japanese islands also teem with wild birds and more than 400 species of the wild fowls have been recorded up to date. However, it must be admitted that about half of these more than 400 species of wild birds are rare species which have lost their way during flight and found a haven on the islands. We may say, therefore, that there are some 200 species of wild birds indigenous to Japan which breed and live on the islands throughout the year.

The island of Hokkaido, because it is located in the northernmost tip of the Japanese Archipelago, teems with wild bird life which is quite different from the species found in Honshu and other parts of the country. On the island of Teuri, off the northwest coast of Hokkaido, are found flocks of murres *(umigarasu),* looking very much like miniature penguins. Because of the unique way they cry, they are sometimes called "ororon birds" and are proving a great attraction to tourists visiting the island. Thousands of murres, *etopirika* (tufted puffin), *Chishima ugarasu* (common cormorant), sea cormorants and sea gulls flock to the island of Moyururi off the coast of Kushiro, carpeting the cliffs in white with their droppings.

In the swampland near Kushiro breeds the beautiful Japanese crane with a red crest, the most representative of wild birds in Japan. This crane, which is called *tanchozuru* in Japanese, has been long respected by the Japanese people because of its noble appearance. It is a rare product of nature whose elegant figure had graced many a folding screen and hanging scroll and other paintings since time eternal in Japan. Not being a migratory bird, it has to live through the severe Hokkaido winter every year. At one time, it was said that the bird had become extinct because of the wanton destruction of forestland under land development projects. However, thanks to the efforts of the people in the town of Akan, the few birds in existence then have grown to a flock numbering more than a hundred today, eliminating the danger of their becoming extinct. What the townspeople did was to feed the birds with corn (maize) every winter when food is scarce.

Other species of wild birds which thrive in the same swampland are the *nogoma* (ruby-throat) and the *nobitaki* (stonechat) whose plaintive cries reverberate throughout the grassy plain.

In the forests are found numerous rare birds such as the great ebony-black woodpecker, the *kumagera,* the lovely *benimashiko* (long-tailed rosefinch) and other small birds. Last year, when I visited the forest in Sarobetsu I found the nest of a *benimashiko* (long-tailed rosefinch) on a tree in a village in the middle of the forest. Here I witnessed a never-to-be-forgotten spectacle. The beautifully colored male bird was feeding the female bird with tidbits of food directly from his beak while the mother bird covered her newly hatched brood with her wings.

The mountains and plains of the island of Honshu are also teeming with pretty wild birds and their cries can be heard everywhere.

THE first birds which start to make their nests in early spring — around the end of February — are the *enaga* (long-tailed tit) and the *kawagarasu* (Pallas' dipper). The *enaga* is a species of the Manchurian great tit *(shijukara).* It is a small but pretty bird with a white tail resembling a wad of cotton. The male and female of this species are famous for their fidelity toward each other. If we should climb up a mountain path lined with trees still in their winter foliage, we may be able to catch the sight of two of the birds going about briskly building their nest as they utter plaintive cries which sound like "shuru, shuru, shuru."


"Enaga" (long-tailed tit)

The *kawagarasu* is also an early spring bird which lives the whole year round near mountain streams. Even in the middle of cold winter, we may see him diving into the bitter cold waters of the stream in pursuit of fish and insects.

When the young of the *enaga* and the *kawagarasu* leave their nests, spring on Honshu has come to an end and great flocks of birds migrate to the main island from the south. They are the swallow, the *ohruri* (blue flycatcher), the *akamozu* (red-tailed shrike) and the *sankocho* (paradise flycatcher), and others. If you should climb up a path alongside a mountain stream, you will no doubt come across a lone *ohruri,* perched on the top of a tall tree and hear him burst out in melodious song. The *ohruri,* the *uguisu* (Japanese bush warbler) and the *komadori* (Japanese robin) are famous as the three most melodious and pretty birds in Japan and they have been highly respected by the Japanese since ancient days for these qualities.

During this same season when the trees are covered with verdure, you will hear a beautiful cry flowing from the woods which goes: "tsuki hi hoshi hoi hoi." It is the warbling of the *sankocho.* The bird's name originated from the sound of its song. In Japanese, the term *tsuki* means "moon," and *hi* is interpreted as "sun" while *hoshi* is a "star." The moon, sun and star are three sources of light. Hence, *sankocho* which literally translated means "three-light bird." (translator's note: *san* means "three," *ko* is "light" and *cho* means "bird."). The male of the species has an unusually long tail for a small bird — 30 centimeters long and he hops lightly from tree to tree in the forest. As I walked through the woodland, I suddenly heard a sharp, staccato warning sound which went: "kichi, kichi, kichi." It was the voice of the *akamozu,* warning me that I was trespassing on his territory and approaching


"Aogera" (Japanese green woodpecker)



"Yoshigoi" (Chinese little bittern)

his nest where his young were nestled. I looked around curiously and my eyes became riveted on a nest on the branches of a tree where a couple of fledgling *akamozu* were hidden.

I aimed my camera silently at the nest. The two young birds reflected in the finder of my camera seemed at first like any other ordinary fledglings, but on closer scrutiny, I found something rapacious about them befitting birds which thrive on the raw flesh of other living creatures.

Far away, I heard the monotonous cry of the *kijibato* (eastern or rufous turtle dove) which sounded like "dei, dei, poh, poh" and the rasping "piyo, piyo, piyo" cry of the *aogera* (Japanese green woodpecker) which seemed to split the air asunder.

Matsushima, which is one of the three most beautiful scenic spots in Japan, was famous for its great flocks of kites *(tobi)*. I once lived three years on the island. The mountains surrounding the beautiful Bay of Matsushima as well as the numerous mountainous islands in the bay were filled with the nests of the birds. The nests were usually made on tall fir trees along the mid-slopes of the mountains and two or three fledglings were being raised by a couple. From autumn to early spring, hundreds of the kites would converge on their nests in the evening and perform aerial acrobatics before they eventually went to sleep.

In the spring and autumn, the great tideland on the coast of Gamo near Matsushima, becomes the resting place of flocks of migratory birds. In spring, the *shigi* (snipe) and *chidori* (plover) first take a rest here before they continue on their flight to Siberia. On the other hand, in the winter, birds from the northern hemisphere migrating south to escape the severe cold take a rest at Gamo's tideland. The birds include the *ohsorihashi shigi* (bar-tailed godwit) with its long beak, the small but pretty *hamashigi* (dunlin or red-backed sandpiper) and the *tonen* (little stint or rufous-necked sandpiper). These birds prepare for their long flight by filling their stomachs with small crabs and other denizens of the beach.

Huge flocks of *koajisashi* (little or least tern) also gather at the same beach and late in summer after the fledglings had been hatched and are ready to migrate further south, both parent birds and their young start on their long journey to warmer climes.

TURNING our eyes inland, we find a great variety of wild birds breeding and living in their natural habitats. There are the kingfisher which makes its nest in holes burrowed in the side of the river bank and fishes for its daily existence, the *kochidori* (little ringed plover), which lays its eggs on the stone-covered river beds, the lark, the *sekka* (fan-tailed warbler) and the *isoshigi* (common sandpiper) which make their nests



"Kijibato" (eastern or rufous turtle dove)

in the grassy fields near the stream. In the rushes which cover the banks of the stream are found the *yoshigoi* (Chinese little bittern), diving for fish and the *ohyoshikiri* (great reed warbler), which cries out: "gyoh, gyoh, gyoh."

The period after the summer birds such as the swallow and the *akamozu* had left for the warm south and just before the swan and other winter birds had arrived in Japan, is indeed a lonely season as far as birds are concerned. The mountains and fields which had hitherto been so full of the chirpings of the wild birds are now enveloped in silence. But it is during this period that we are privileged to view a spectacular sight. It is the flight of countless numbers of *mukudori* (grey starling or ashy starling), which in flocks of thousands upon thousands darken the sky with the sheer weight of their numbers as they return to roost on tree tops. The *mukudori* is a medium-sized bird indigenous to Japan with brown feathers. From the end of summer after they had finished breeding, they can be seen in flocks of a thousand and even two thousand, flying through the sunset and returning to their roosts in the forest.

When autumn is gone and winter arrives, the swan and the wild duck and other small birds migrate to Japan to spend the winter here. Unlike summer birds, they do not sing songs but spend a lonely time in the swamps and lakes of the country. Come spring, they depart again to their homeland in Siberia and the north.

MY elder brother Chujiro and I became interested in wild birds about 30 years ago and commenced observing their lives. We took our first pictures of wild birds about 20 years ago.

My brother is a postal worker while I am an employee of the Japanese National Railways. Although the number of birdwatchers and ornithologists in Japan has been on the increase in recent years we still cannot say that they are numerous. The number of photographers of wild birds is even fewer. It is indeed a rare case in which two brothers are engaged in the same hobby of snapping pictures of wild birds. We are often asked why we had started taking pictures of the feathered creatures. Each time, we could only tilt our heads to one side. As a matter of fact, we, ourselves, do not know why we had started this hobby. We could only reply that we began taking pictures of wild birds spontaneously without any fixed objectives. My brother seemed to have been very fond of insects and other living creatures during his childhood days. But, I myself, did not have such tastes. However, it was I who became first interested in wild birds. Perhaps I had been influenced by two of my classmates in primary school who loved birds. Anyone who has seen the jewel-like egg of a wild bird for the first time will probably never forget this experience for the rest of his life. To me, there is nothing more attractive than the mysterious beauty of a wild bird's egg. Thus, I was the one who was first captivated by the life of wild birds and in due time, my brother also became a captive of the lovely feathered creatures of the wild.

But it was a long time afterwards that we actually began taking pictures of the birds. At first, we took it very lightly but today, we do not find it at all tedious to shoulder a big and heavy knapsack full of photographic equipment and wander through fields and mountains to snap the birds whenever we have the time. Our cameras and color films have cost us a fortune but why do we continue on with our expensive hobby? I myself, sometimes ponder this question. But everything has its reason and our case is not an exception.

I find it a great pleasure to develop the films I had taken with such great difficulty and see the results obtained. Whenever I develop a very beautiful masterpiece, I am full of joy and quickly forget the heavy knapsack I had shouldered or the tortuous waiting that has to be done to snap the picture of the birds.

Above all, my joy will know no bounds if our pictures of wild birds will create more interest among the general public in our pretty little feathered creatures of the wild.





Opposite Page: Male "ohruri" (blue flycatcher) feeding its young. The "ohruri" builds its nest in a crevice on a cliff overhanging a stream. Left: A parent "kawasemi" (kingfisher) flies to its nest with a fish in its beak to feed its young. Left Below: A male "benimashiko" (long-tailed rosefinch) occasionally came to its nest to beak-feed its female counterpart which was raising its young. The female bird, in turn, fed the fledglings with the food its spouse had brought to her. Below: A "kisekirei" (grey wagtail) is a bird living near mountain streams.









In grassy land near the waterside, the "ohyoshigoi" (Schrenck's little bittern), which is related to the heron, lays its eggs and brings up its young. It utters a strange, strangled cry sounding like "oo, oo, oo . . ."

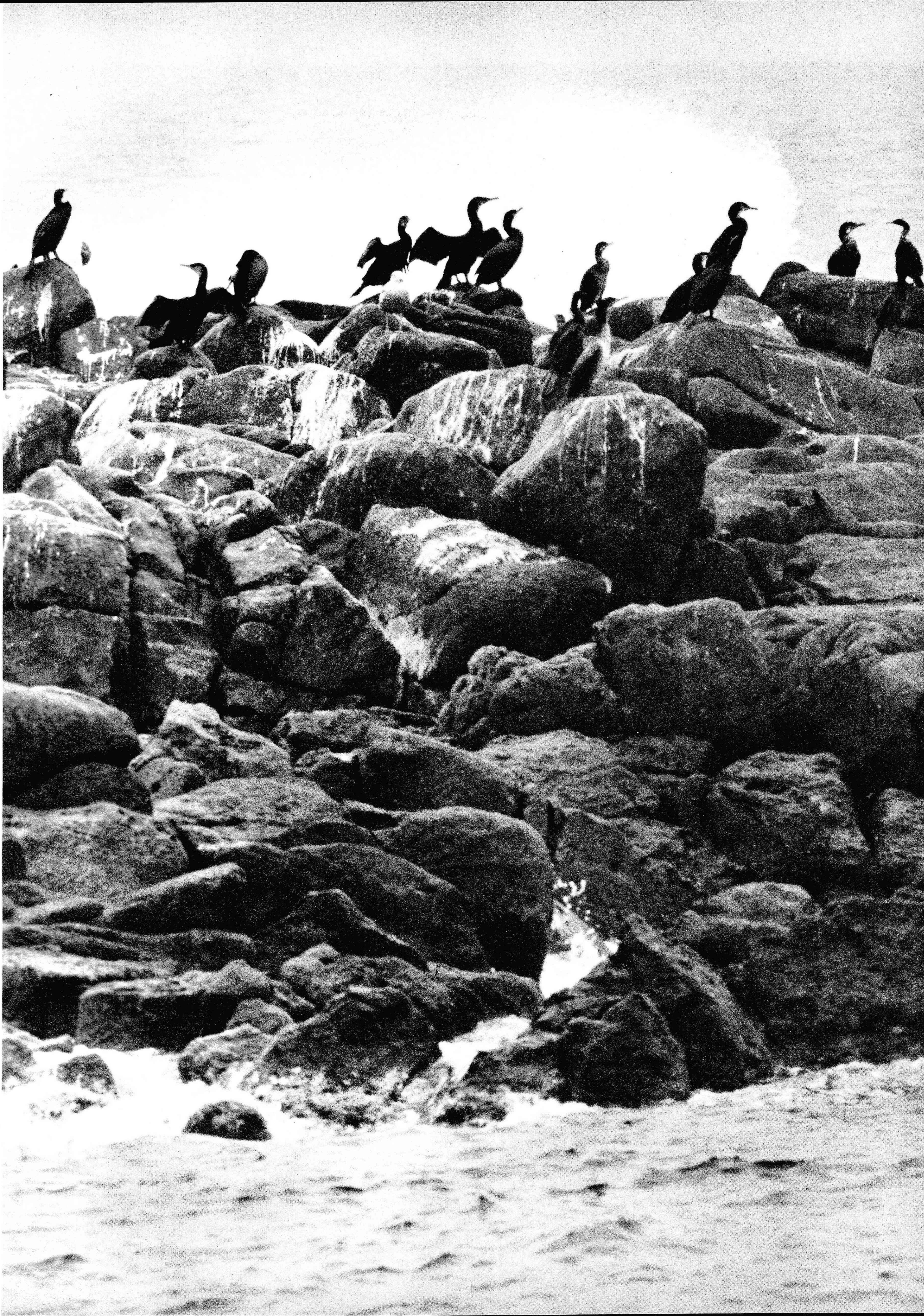


Young "tobi"(kites) ready to leave their nest. Although they are only fledglings, their voracious nature is already in evidence.





Top: A sea gull is pictured here soaring with outspread wings over the sparkling waters of the sea. Bottom: Swarms of sea gulls rest their wings on the rocky reefs of the beach. Right: "umiu" (sea cormorants) stand on rocks on the beach heedless of the sprays of the turf falling on them.





Her Majesty is drawing a picture in a studio in the Imperial Palace.

NAGAKO, THE ROYAL ARTIST

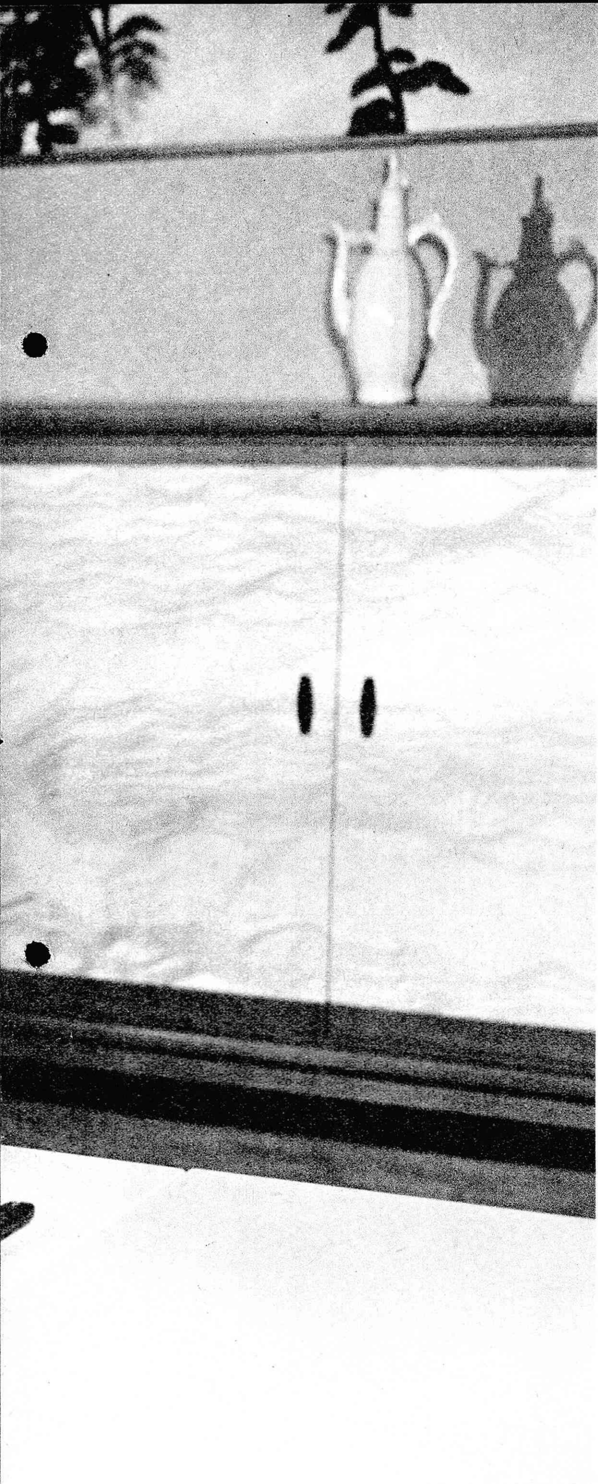
Her Majesty the Empress began to study Japanese-style painting during her maidenhood under the tutorage of Wakanari Takatori, a painter of the Sumiyoshi School. Starting with painting from a copybook, she practiced *Yamato-e* (traditional art of painting things Japanese) for four years and a half from 1920 to 1924, learning the fine, time-honored techniques of that genre. It was because of her love of *Yamato-e* that in later years she made reproductions of the famous *Genji Monogatari Emaki* (picture scroll of the Tales of Genji), ascribed to Fujiwara Takayoshi, and *Makura-no-Soshi Emaki,* also a picture scroll copied by Wakanari.

With the advent of the Showa Period (1926-), Her Majesty discontinued the practice on account of her busy schedule as the royal consort.

In 1944, Gyokudo Kawai, a celebrated Japanese-style painter, visited the Imperial Palace several times to tutor Her Majesty in her study of painting. Instead of giving her a copybook, he advised her to sketch from nature. But times soon changed drastically, making it impossible for her to spare time for artistic pursuit.

In May 1945, the Imperial Palace was burned down, forcing Their Majesties to move to the bomb-proof O-Bunko building in the Fukiage Garden in the Imperial Palace ground. For some postwar years, the Imperial Couple led a very simple life in natural environment in contrast to their prewar life. In accordance with the Emperor's wishes, the Fukiage Garden was newly laid out in such a way as to create a mood of Musashino, a natural woodland in the western suburbs of Tokyo. Plants peculiar to Musashino were grown there and many nest boxes were attached to the trees to lure wild birds such as Manchuria great tits and mandarin ducks.

In 1943, Kozo trees, whose bark is made into Japanese paper, were planted on the sloping banks of Dokan-bori moat in the



By YOSHIHIRO TOKUGAWA

Vice-Grand Chamberlain
Imperial Household Agency

palace ground. A few years later, they were felled late in autumn and sent to paper makers in Karasuyama, Tochigi Prefecture. The bark from these Kozo trees was mixed with that of Mitsumata, another kind of tree for Japanese paper making, to procure the special kind of paper for Japanese paintings. In later years, Her Majesty used this particular paper for her paintings.

Around 1952, Her Majesty resumed her painting practice and sent her works to Gyokudo, then living in the suburban Okutama area, for comments. As she could hardly spare time for painting while in Tokyo on account of her busy schedule, most of her drawings were done while she stayed at the Imperial villas in Hayama and Nasu. She enjoyed painting in the hills and by the sea, choosing flowers, fishes and birds as favorite subjects.

Since 1956, Her Majesty has had several of her works put on display at each annual Imperial Household Agency exhibition. After Gyokudo passed away in 1957, another noted Japanese painter, Seison Maeda, has helped Her Majesty in her painting practice. The new tutor also advised her to paint directly from nature.

An ancient Greek artist, Eupompos, is quoted as saying that "one ought to imitate nature itself, and not another artist." This advice deeply impressed young Lysippos, a great sculptor who is credited with establishing the Hellenic sculptural style. This episode, as told by Plinius, is common knowledge.

In the light of the fact that painting from a copybook used to be the standard rule for practicing Japanese-style painting, Seison's advice to paint from nature was of great significance. Seison made brief, candid comments on Her Majesty's works. He praised them for what he described as excellent simplicity, elegance and a "mood of profundity," which he said cannot be expected of professional artists.

A hoopoe, a migratory bird indigenous to the Asian Continent which rarely flies to Japan, was found in the Fukiage Garden early in April 1967. Her Majesty spotted the bird and studied it closely. She even took the trouble of borrowing a stuffed specimen of the bird from the Biological Laboratory of the Imperial Household before making a sketch of the rare bird. The hoopoe flew away after staying in the garden for only a few days. Moved by the pathetic figure of the stray bird, Her Majesty composed a number of Tanka or 31-syllable Japanese poems.

Hoopoes are found in the ancient murals of Egypt and the Island of Crete. They are also shown in a Tang Dynasty mural found last year in the tomb of Prince Chang Huai, depicting "court ladies watching birds and catching cicadas." Moreover, designs of this bird are found on ivory measures, *biwa* lutes and other objects stored at the Shosoin Imperial Depository in Nara.

In the following year, Her Majesty produced a picture scroll of poems, in which she depicted this bird with distinctive erectile crests in various forms — some flying, others perched on branches. The pictures were done in gold paint together with designs of ivory measures and *biwa* flutes. She added to these pictures annotations and 40 of her own poetic compositions, scattered across the scroll. I believe Her Majesty's devotion to *Yamato-e* in her younger days inspired the creation of this unique picture scroll.

Also among her creations in recent years are drawings of prawns hung on a rope, a Kagoshima speciality, and skewered dace, a product of Chichibu. The fact that Her Majesty chose such rustic products as subjects of her drawings offers a heart-warming

Continued



Her Majesty is seen sketching mandarin oranges during a stroll with His Majesty in the garden of the Imperial Villa at Shimoda, Shizuoka Prefecture.

indication of her appreciation of the flavor of such local delicacies.

At a hotel in Toyama Prefecture, Her Majesty sketched Mt. Tateyama towering high in the Japanese Alps against the background of clear morning sky. She did this in a brief time left before departure. On the basis of this sketch, she later did an excellent picture, using much water to depict the rising morning mist by a shading-off process.

At an inn in Gifu, she painted designs of orchid and chrysanthemum flowers on unglazed dishes using iron pigments. Then a potter coated the plates with *Shino* white glaze and baked them. The dishes turned out to be really tasteful works, marked by dripping iron pigments due to the free stroke of the brush.

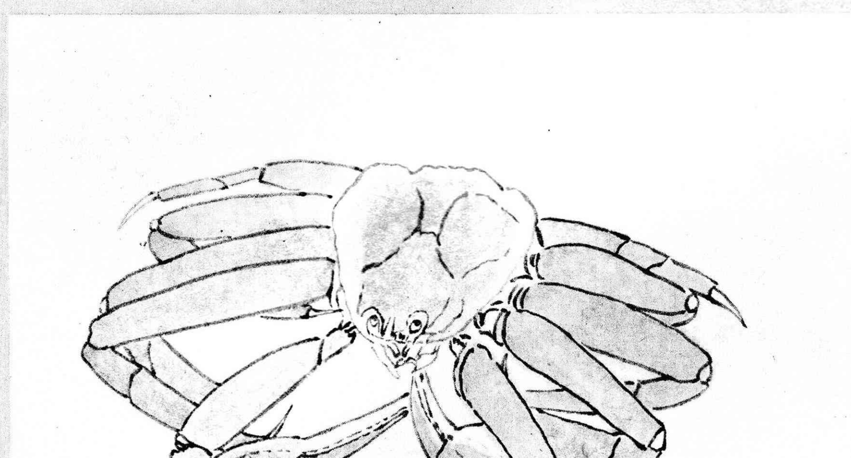
Another impressive work by Her Majesty is a picture of a doll, entitled "A Reminiscence of a Journey." She received the doll as a gift from a group of the famous Gilles dancers of Binche who greeted Their Majesties in a square before the municipal office when they visited the Belgian city of Charleroi during their European trip in 1971. A child who was dancing among adults present Her Majesty with the doll, dressed exactly like the dancers. A congenial atmosphere pervaded the scene as Her Majesty smilingly accepted the gift.

All of Her Majesty's drawings mirror her sweet, warm personality. Her unaffected, gentle disposition is expressed even in pictures of natural objects.

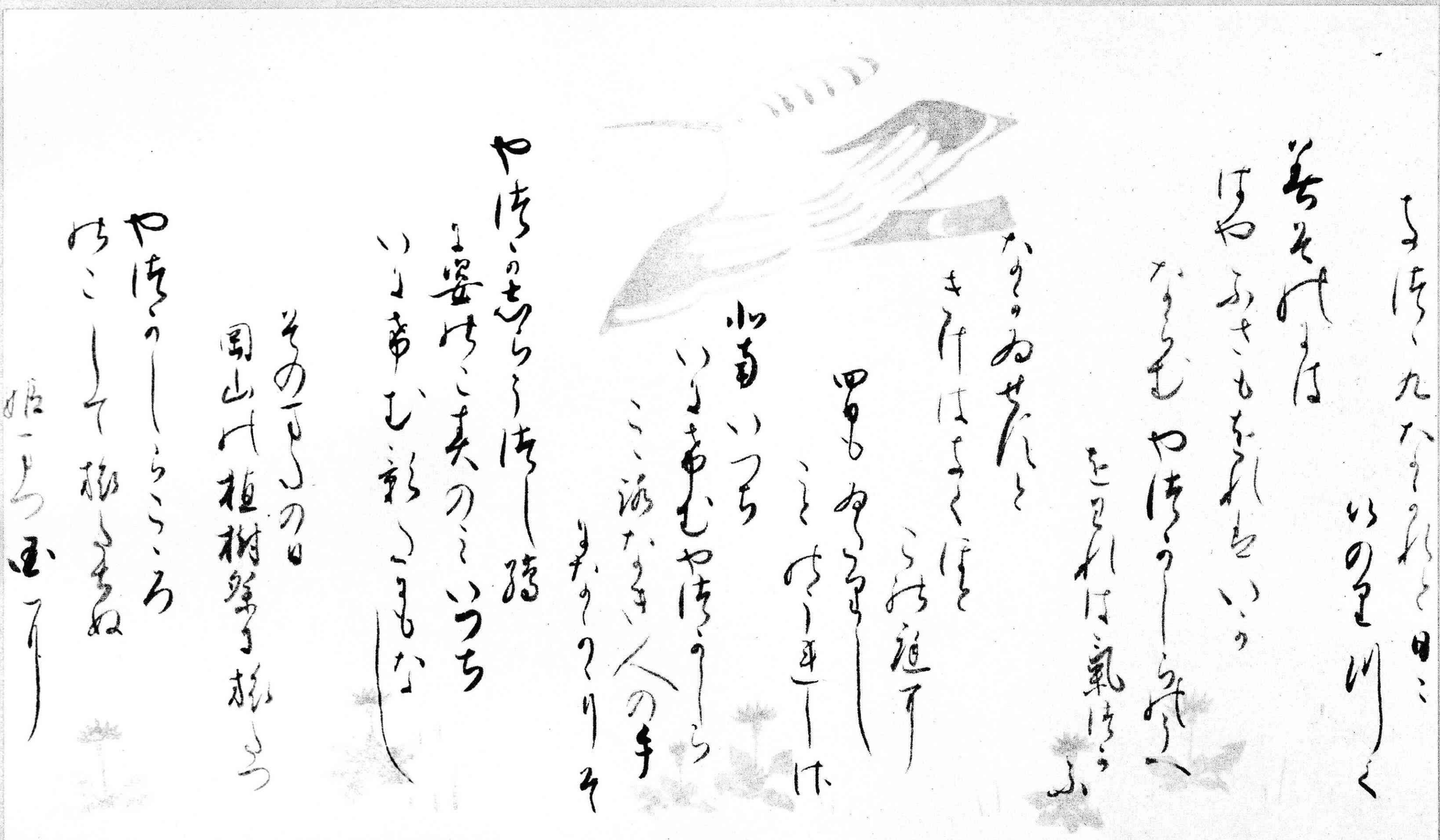
An exhibition of Her Majesty's paintings and calligraphy was held this autumn at the Japan Art Academy Hall under the sponsorship of the Japanese Red Cross and other organizations. The event was held to celebrate her becoming 70 years old and wish for her sustained health. This was the first time that her works were displayed to the public. Five calligraphic works exhibited on the occasion represented 31-syllable poems composed by her for the New Year's Imperial Poetry Party. The poems are written on *kaishi* or special Japanese paper used for writing poems on ceremonial occasions.

Known as *kasane-no-irome* or layered color, this special sheet of paper gives various color combinations produced by out and lining cloths of kimono. There are varied combinations of colors, such as *ume-no-kasane* (plum combination) and *kiku-no-kasane* (chrysanthemum combination), symbolizing the landscapes of the four seasons in Japan, and these color combinations for kimono have been adapted to *kaishi* paper. Her Majesty has written poems entitled "Stars" on *kiku-no-kasane* paper. Like her paintings, her calligraphic works are replete with elegance and dignity, exuding a mellow, tranquil mood.





Paintings reproduced from the book Kimposhu by Her Majesty the Empress of Japan. © The Board of Chamberlains of the Imperial Household.





JAPAN'S NEW RADIO-TV CENTER

NHK (Japan Broadcasting Corporation) has moved to its new home in Shibuya, a convenient and quiet district in the western part of Tokyo. The site of the new broadcasting center adjoins a verdant park area which includes the Meiji Shrine and the National Stadium.

A part of the radio-TV complex was built there in 1964 for the Tokyo Olympic Games and has since been used as a studio to make various radio and TV programs. But NHK's main activities, such as transmission of domestic broadcasts and program-making and transmission of overseas broadcasts (Radio Japan) continued to be performed at its old building in the heart of Tokyo.

Under a comprehensive improvement plan started in 1970, the main building of the new Shibuya center was completed last April and a wholesale removal from the old to the new building was finished late in July.

The new main building is a high-rise structure with 23 floors above the ground and one basement floor, covering a total floor space of 64,700 square meters. Housed on higher floors commanding an excellent view of western Tokyo are the administrative, public information and clerical offices, while various facilities for radio and television broadcasting are located on lower floors. While staff members are seen busily moving about in the News Center and offices of the International Bureau and program-making studios, only a few technicians work in the mechanical quarters where computerized equipment takes care of the transmission of domestic and overseas broadcasts, domestic and satellite relay control and other complicated technical chores.

Housed on the lower floors of the main building and the eastern and western annexes are 20 television studios (16 of them for color TV), 23 radio studios, five overseas broadcast studios and a TV news studio. Studio 101 is one of the largest broadcasting studios in the world.

The NHK Hall, on the right side of the main building, was completed late last year and was formally opened on June 20 this year with a commemorative program by Czech organist Jirl Reinberger, the NHK Symphony Orchestra and a Kabuki troupe. The new hall, extending 90 meters east to west and 85 meters north to south, has six floors above the ground and two basement floors covering a total floor space of 21,000 square meters.

The hall has 4,000 seats divided into three layers from the first to the third floor. Five TV cameras are installed — one fixed at the edge of the third floor to command a full view of the stage and four others either placed in exclusive places on the second- and third-floor balconies or freely moved around on the stage. Needless to say, acoustic effect is perfect. The new NHK Hall is the world's largest theater for television and radio broadcasting.

NHK launched domestic radio broadcasting in 1925, overseas broadcasting (Radio Japan) in 1935 and telecasting in 1953. Next year, it will celebrate its 50th anniversary. At present, its domestic broadcasts consist of the General Television, Educational Television, Radio I, Radio II and FM Broadcast.



An operative watches tape-recording of a program as his colleague (back to camera) mans the overseas radio control board.

NHK's overseas broadcasts are beamed to 18 directions in 21 languages. The program-making staff of its International Bureau includes persons from various countries of the world. The overseas broadcasts, divided into general and regional services, include 30-minute newscast every hour on the hour, reports on Japanese industrial activities, the "Japan Today" program dealing with economic and cultural affairs, and feature programs such as "One in Hundred Million." Besides, different programs are made by each language team on its own. "Tokyo Report" is one of such programs.

The new broadcasting center also has a satellite relay center so that any major event breaking out in any part of the world may be immediately broadcast to Japanese homes.

As part of its international activities, NHK also sponsors Japan Prize, the only international contest of educational programs in the world. It also exchanges programs with broadcasting stations in other countries and dispatches program-making teams to far-flung parts of the world.



The 23-floor main building towers over the new NHK Broadcasting Center complex in Shibuya. Seen at left is the studio building and at right the NHK Hall. Photo by NHK.



This is the nerve center of NHK's transmission service, which handles 1,800 radio and TV programs a week. The monitor Braun tubes seen at upper left are, from left, UHF, educational and general TV programs, respectively.





Photos by MICHIO NOGUCHI

Above: The Children's Choir of Czechoslovakia is being video-taped in the spacious Studio 101. The performance was part of the popular "Music of the World" series. Right: The giant concert pipe organ, built into a wall of the NHK Hall, is among the world's largest. The hall's chairs, carpets and ceilings are all in orange.


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C10 1-11

A Summer Camp With



a Difference

Photos by MASAMICHI SUMIYOSHI



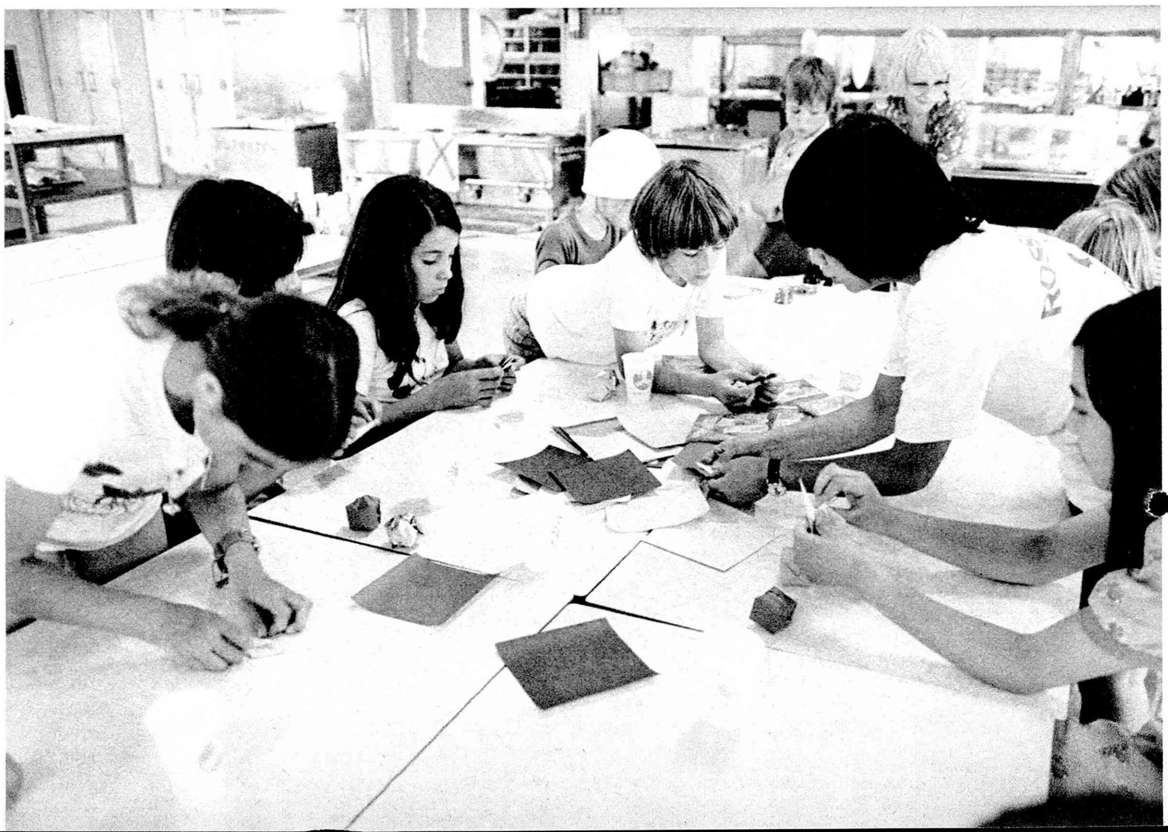
Here in this village you may see
Children living happily,
Different race and different land,
Here we come to understand
One another's point of view,
Learning through the things we do
How alike am I to you.

—CISV Song—

Language barrier is simply nonexistent as children from 10 countries frolick merrily in a swimming pool at the Children's International Summer Village camp held in Kyoto last summer. Swimming time was the most popular in the camp's daily program.



"Eleven-year-olds," said the CISV initiator, "can enjoy living with many nationalities and many languages and easily communicate with other children" — at discussion meeting (above), at paper folding session (right), in drawing (above right) and in play (far right).









THE '73 CISV Camp (CISV—Children's International Summer Villages) took place at Notre Dame Elementary School in Kyoto, an ancient capital of Japan, for four weeks from July 23 to August 19. Forty children — that is, four 11-year-olds each (two boys and two girls) from 10 countries (Canada, Denmark, France, West Germany, Guatemala, the Netherlands, Norway, Sweden, the United States and Japan)—participated in the international camp designed to build bonds of friendship among children of different nations and help foster a peace-loving spirit in their minds.

The CISV campaign started by Dr. Doris T. Allen, an American woman child psychologist, is a sort of peace movement or educational movement. Its activities are predicated on the concept that "peace is possible only as individuals and groups learn to live as friends with one another."

Since the first CISV Camp was held in Cincinnati, Ohio, in 1951, the CISV movement has steadily spread to many countries with a number of CISV Camps organized every summer in various countries. Up to the present, about 40 nations have joined this campaign. Japan also participated in the drive in 1958 and has since sent more than 400 children to annual CISV camps in various parts of the world.

This summer, CISV camps were staged in 18 countries, including the one in Kyoto, and Japanese delegates were also sent to six camps in foreign countries — Canada, Spain, Austria, Sweden, Britain and the U.S. The camp in Kyoto was the fifth to be organized in Japan.

The biggest characteristic of CISV Camp is that the participants are limited to 11-year-olds. This has been decided for the following reason in accordance with the result of research by Dr. Allen and her colleagues.

"Eleven-year-olds are old enough to be relatively stable physiologically and emotionally. They are old enough to be away from home for as long as 4 weeks without being homesick.

"Eleven-year-olds readily accept new experiences. They can enjoy living with many nationalities and many languages. At the same time, they are an age of action, in contrast to the intellectual, philosophical adolescent. They are not too shy about language. At their action age, they do not fear making mistakes, and quickly try out newly learned words or phrases. They easily communicate with other children. In the absence of a common language, they spontaneously use sign languages, drawing, and drama.

Continued

"They are adaptable. They are relatively free from inner barriers. Prejudices are not so definite as in later years. Eleven-year-olds, at the same time, are old enough to carry the stamp of their respective cultures. They present enough differences to give a real international character to a camp."

Psychologists are mostly agreed that a mental attitude formed in one's childhood persists throughout one's life. Therefore, the prime aim of CISV Camp is to have children realize through direct experience that it is possible to share a social life irrespective of differences in nationality, race, language and culture, and that differences among various peoples of the world are really negligible compared with many similarities among them.

Another characteristic of CISV Camp is its relatively small scale for an international gathering. That is, the size of each national delegation is limited to four children — two boys and as many girls (plus an adult leader), while the number of participating nations is eight to 12. This is also based on a psychological study, and any larger scale would make it impossible to attain the purpose of promoting "close friendship and interchange" among the participants. The CISV movement, therefore, makes it a rule to set up small-scale Summer Villages in as many countries as possible.

NOTRE Dame Elementary School in a quiet residential section of Kyoto — usually tranquil during summer vacation — bustled with a great deal of activity during four summer weeks this year. Children participating in CISV Camp studied and frolicked, speaking varied mother tongues — English, German, French, Japanese, etc. At 8 a.m. and 6 p.m., a chorus of CISV song resounded in the neighborhood.

CISV Camp in Kyoto had the following three targets like similar camps elsewhere:

(1) To make friends by participating in various programs with children from different countries and developing friendship, which stems from such contacts.

(2) To learn to make correct judgment on similarities and differences between the participating children and also between their respective countries.

(3) To realize the concept of "the world" through actual experiences and to acquire the habit of looking at things from an international point of view.

To attain these objectives fully, the camp was staged in accordance with an elaborately prepared program.

Principal among the children's daily activities were arts and crafts (painting, leatherwork, clay modeling, etc.), sports (basketball, soccer, etc.), swimming, music and folk dancing, and flag ceremonies (raising and lowering of CISV flag). In these activities, language difference constituted no obstacle. Supper was followed by "entertainment hour," in which children from various nations introduced songs, folk dances, games, etc. of their countries.

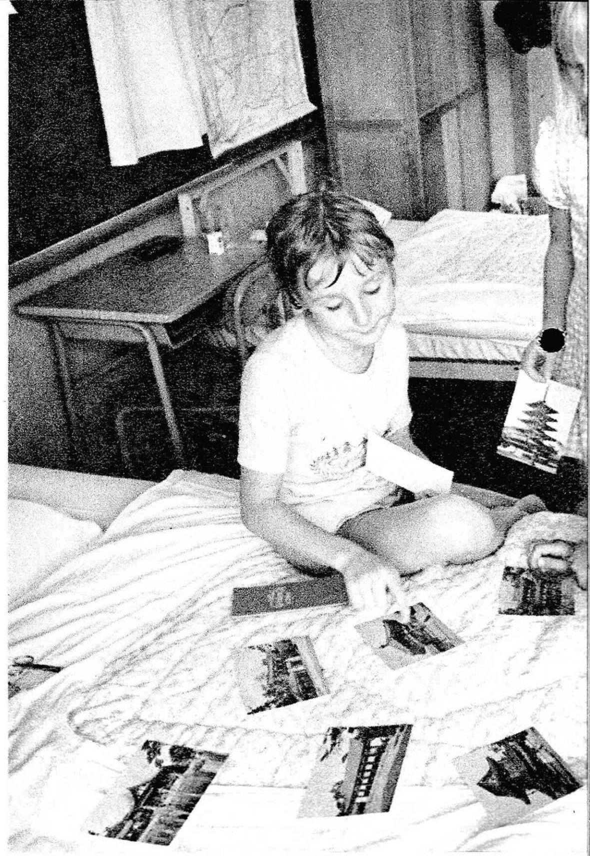
Moreover, the daily program was so arranged as to ensure maximum efficiency. For instance, the participants were divided into four groups for morning activities with one delegate from each nation taking part in each group, whereas in the afternoon, five groups were organized with all participants free to join any groups of their choice. Swimming and "entertainment hour" were "all-member" affairs.

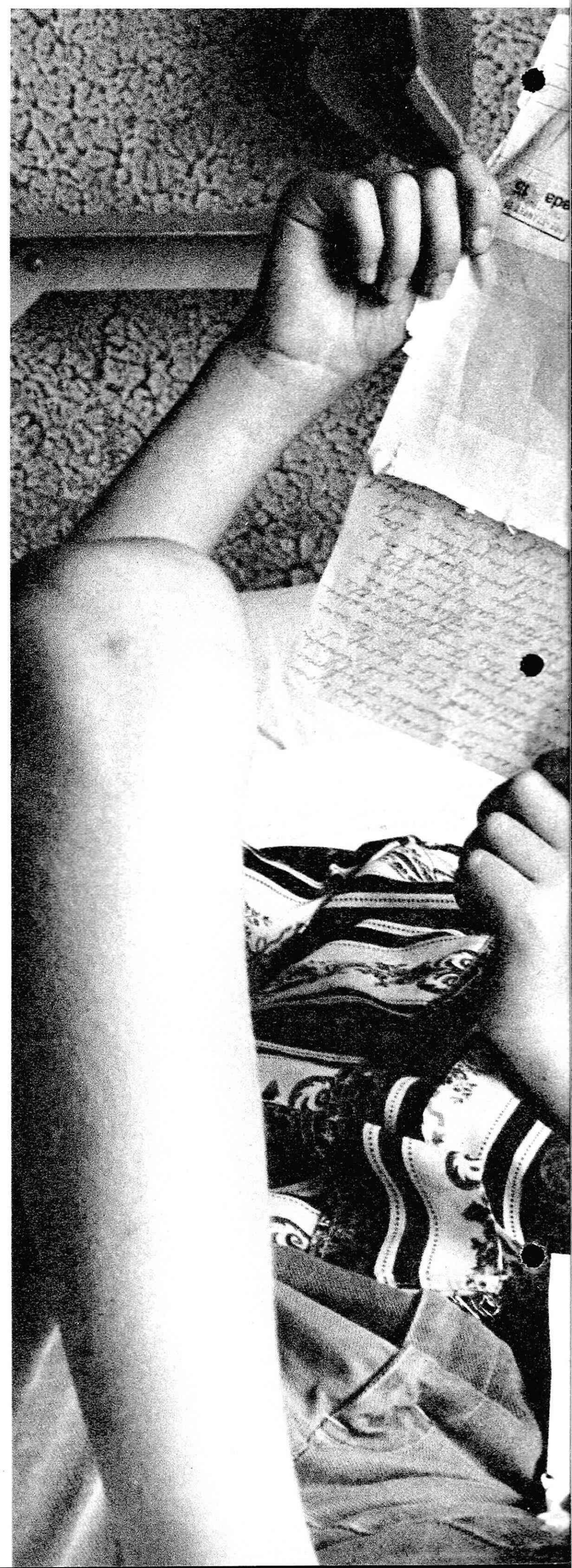
The four-week camp also included various events designed to acquaint the participants with the 1,200-year history of the ancient capital and to promote their friendly contacts with the citizens, such as excursion to Mt. Hiei in the vicinity of Kyoto, swimming in Lake Biwa, sightseeing in Kyoto, home visits (for experiencing Japanese-style life), a look at "Okuri-bi" (bonfires on mountainside for escorting the spirits of the dead), Kyoto's traditional summer event, and "open day" for inviting children in the neighborhood of the camp.

The host nation's "directors," "junior councillors" and an adult leader of each national delegation are charged with the task of guiding the participating children. "Junior councillors" are 16 to 18-year-old boys and girls who experienced CISV Camp at the age of 11. They serve as a bridge between the 11-year-olds and adults. At the camp in Kyoto, four "junior councillors" played an active role — namely, a Japanese boy and girl, a Mexican girl and a Swedish boy.

Simultaneously with CISV Camp in Kyoto, '73 CISV Seminar Camp Japan was held at the Tozan-so in Gotemba at the foot of Mt. Fuji. This was attended by 21 upper secondary school students aged 17 and 18, who had taken part in CISV Camp at the age of 11, from nine countries. They not merely confirmed and deepened their friendship, but also held a lively debate on such themes as international understanding, peace and religion.

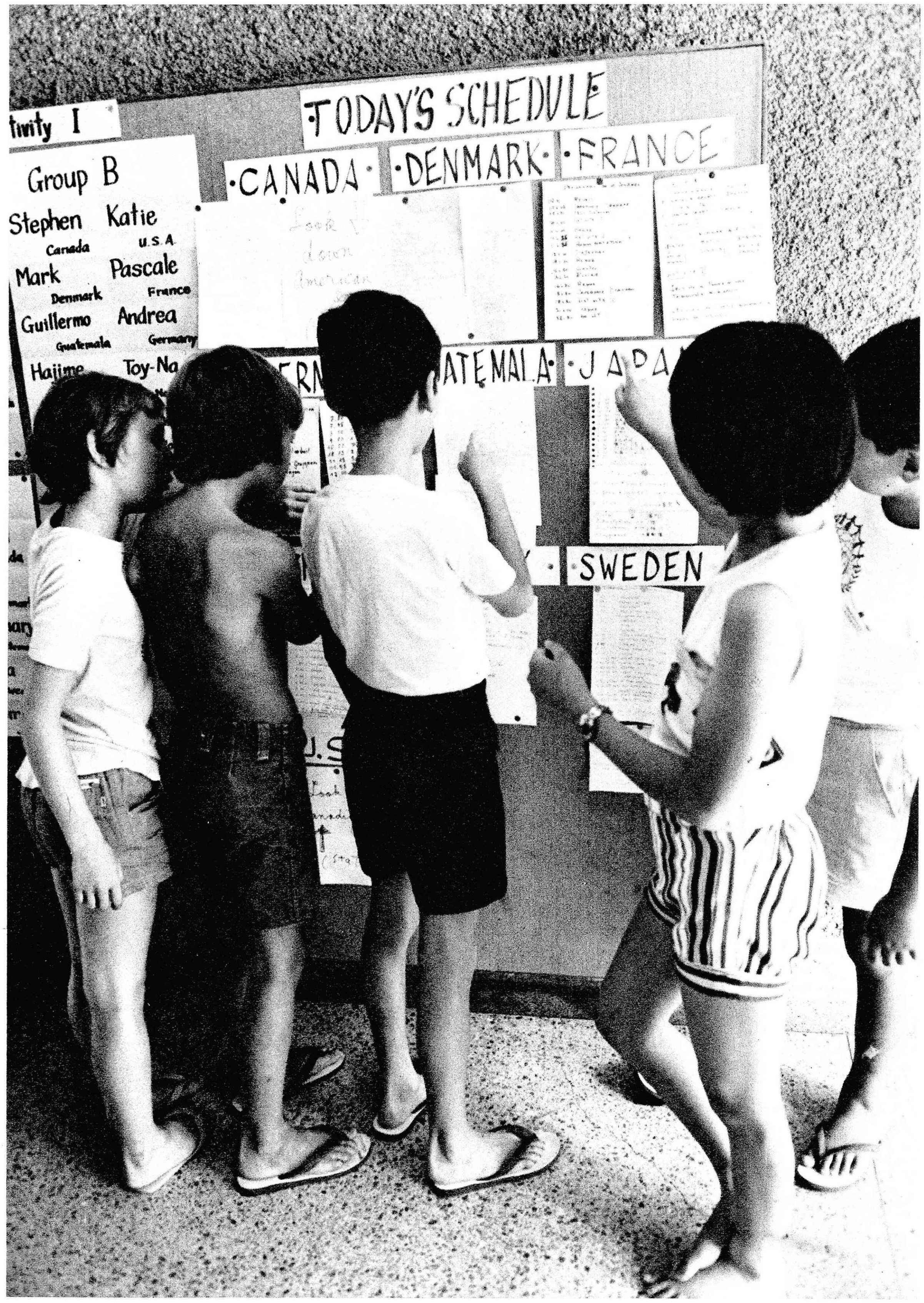
Friendship and a spirit of mutual understanding, generated through a group life experienced twice at the age of 11 and again 17 or 18, will never vanish from the hearts of these children throughout their lives. They will go into society dedicated to the cause of peace and ready to work for that goal.







Left: *An intimate get-together among new friends helps make the camp life all the more memorable. Below: The daily timetable is given in the children's respective mother tongues.*





Left: *A letter from mom makes this youngster happy.*


鎭護國家



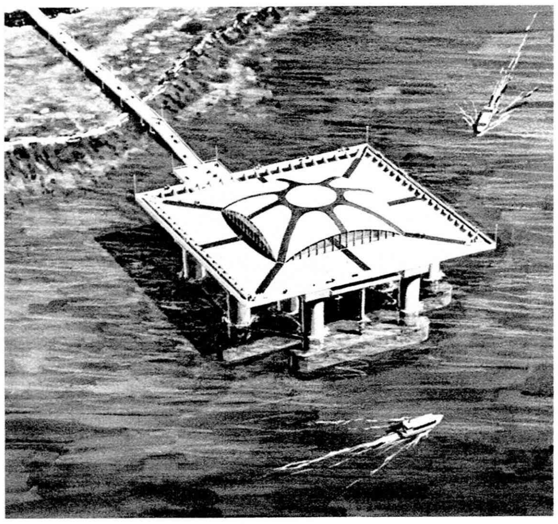


An excursion to Mt. Hiei, not far from the camp site, was a part of the CISV program enjoyed most by the children. Far Left: Children sit for souvenir photograph in front of a stone monument bearing a Buddhist image in the compound of Enryakuji Temple. The temple, founded in 778 A.D., is located atop Mt. Hiei. Above left: Cable car ride to the summit of Mt. Hiei. Left: Visit to the temple's belfry is another novel experience.

Current Topics

Pavilion Plans Taking Shape for EXPO '75 in Okinawa

Aquapolis — Government Pavilion



Aquapolis, a model of a city on the sea which will make a dream come true — a dream of a comfortable modern living on a man-made island floating in the ocean, will be one of the main features of the International Ocean Exposition to be held on Okinawa Mainland from March 2, 1975.

It is only one year and a half before EXPO '75 opens with a main theme of "The Sea We Would Like to See." At the EXPO site, a ground-breaking ceremony took place in March this year, and already, a master plan for the unique exposition has been finalized. In Japan, seven major business groups have decided to participate, in addition to the Government, while more than 30 countries have made known their intention of taking part. Construction work is getting into top gear at the EXPO site.

Aquapolis (City on the Sea) — the largest governmental pavilion — will be built on the sea (depth: 40 meters) about 400 meters off Sunset Plaza at the center of EXPO '75's land section. A 100-meter-square artificial floating island, it will have two layers of decks and stand 30 meters high above the sea surface. The cream of oceanic science and technology will be utilized to make the artificial island withstand a storm of whatever strength.

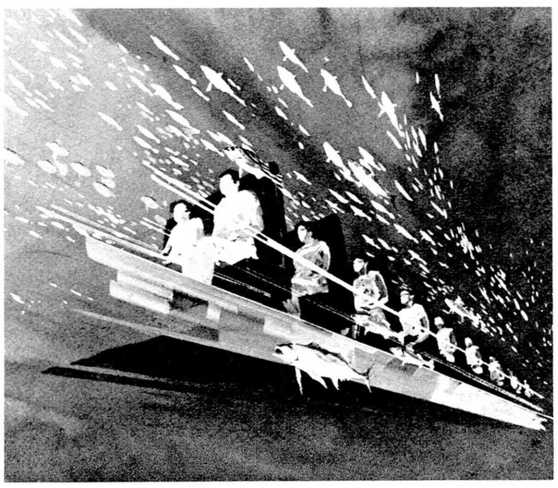
The man-made island will have an exhibition room and a hall to introduce the latest achievements of oceanic science. On top of this, it will be a completely self-contained world separated from land. This will be made possible by a comprehensive system of devices and machines, such as solar and wind power generators, sea water desalination equipment, sewage and waste disposal equipment, residential capsules and equipment to control the artificial island. Aquapolis will not merely serve as a symbol of the International Ocean Exposition, but also constitute a model of a "city of tomorrow on the sea."

Mitsubishi Future Pavilion and Sumitomo Pavilion

EXPO '75's layout plan has four "clusters" as cores in addition to Aquapolis — namely, clusters of pavilions on "Fish," "Ships," "Ethnic and History" and "Science and Technology." Each cluster will comprise pavilions befitting its own theme — that is, "enjoying the sea" ("Fish" cluster), "navigating the sea" ("Ships" cluster), "living on the sea" ("Ethnology and History" cluster) and "developing the sea" (Science and Technology" cluster).

Since the announcement of the Government's plan for Aquapolis, private business groups have been speeding work on their display plans. Recently, Mitsubishi and Sumitomo Groups have announced plans for their pavilions.

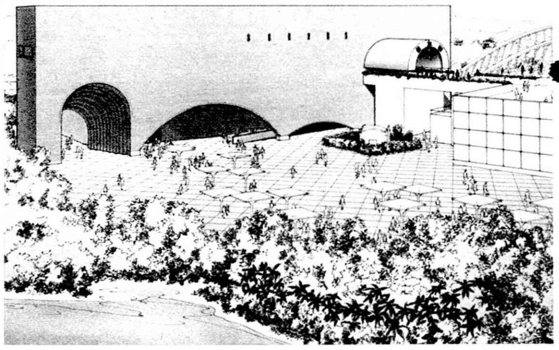
Mitsubishi Group will build Mitsubishi Pavilion for the Future of the Ocean in the "Ethnology and History" cluster under the theme of "Man and the Sea."



The pavilion will present the relationship between "man and the sea" in the past, at the present time and in the future. Especially, it will feature a scientifically backed intriguing vision of "the sea we would like to see" 50 years hence. Visitors will be carried by conveyor-seats (for two persons each) which will move at a speed of 13 meters per minute, providing the passengers with changing scenes of the sea projected on the encircling screen.

Particular attention will be paid to acoustic effect to let visitors feel as if they were in the depths of the sea. A trip through the pavilion will take about 20 minutes, and an estimated 15,000 visitors are expected daily. Total construction cost is put at 1,500 million yen.

Meanwhile, Sumitomo Group will build Sumitomo Pavilion in the "Fish" cluster under the theme of "the sea — our mother."



In the past, man's interest in the sea has tended to be of a masculine nature as suggested by such words as "development of the sea" and "conquest of the sea." By contrast, Sumitomo Pavilion will regard the sea as "mother of all life" from a feminine point of view, and accentuate a feeling of love and reverence toward Mother Nature.

The display plan of this group will center on underwater multiscreen movies, using many films of the Pacific Ocean taken by the deep-sea diving boat Hakuho and other materials to let visitors enjoy beautiful nature, including manifold creatures, and human life in the Pacific. Each screening of these movies will take 23 minutes, and 7,200 to 9,600 persons are expected to visit the

pavilion daily. After the end of EXPO '75, the administrative building of the pavilion will be retained and used as research and lodging facilities although its theater, restrooms, etc. will be dismantled. Total construction cost is put at 1,060 million yen.

Ultra-Modern Council Room

A conference room complete with computers, a video-tape recording system, TV sets, an over-head projector, and special telephones is on sale. It is offered by the Nippon Electric Co. (NEC) under the trade name of NEC Decision Room System. NEC says the product can be tailored to the specific needs of each company.

The system makes it possible for top business executives:

To contact persons both within the outside the company building by special telephone circuits,

To view computer-analyzed information projected on the screen,

To obtain desired information readily from video-tapes and slides, and

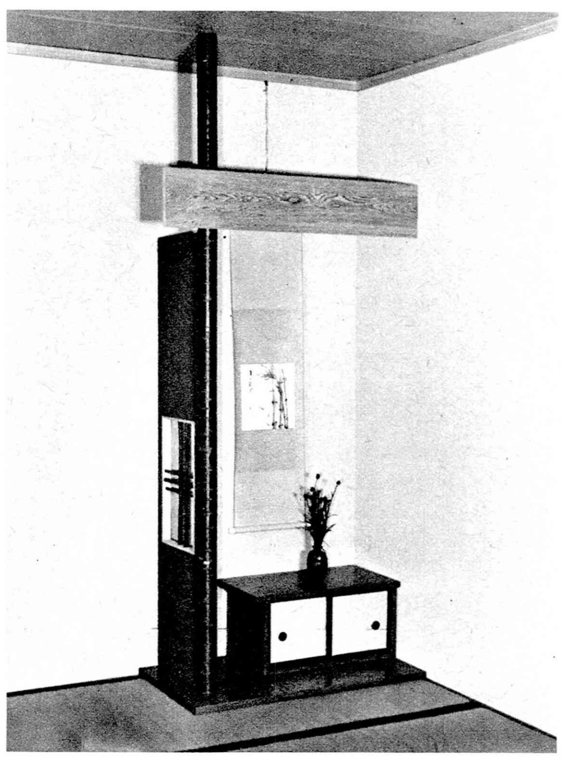
To utilize all these data for working out plans and making decisions.

The NEC Decision Room System, as shown in the photo, is priced at 240 million yen, exclusive of the computer equipment.



Collapsible *Tokonoma*

Traditional Japanese houses have a unique interior design — that is, *tokonoma* (alcove) in a corner of the guest room where *kakejiku* (hanging scroll) and other pictures are hung and flowers are arranged. Usually, it is a small space measuring 1.8 x 0.9 meter.



Tokonoma, it is said, was originally made by Buddhist priests several centuries ago for hanging and worshiping Buddhist pictures. Today, however, the Japanese arrange flowers and plants of each season — for instance, cherry blossoms in spring and *susuki* (Japanese pampas grass) and other plants in Autumn — and hang pictures of seasonal themes in order to enjoy the beauty of each season in their house.

Of late, however, the housing situation in Japan has worsened because of spiraling land price and other factors, bringing about a decline in the construction of new houses with *tokonoma*. Moreover, the alcove is a fixed recess in a room that cannot be moved.

Recently, collapsible *tokonoma* has been put on sale and won instant popularity among many people. It can not only be moved but also easily installed even in a small room.

Current Topics

The handy alcove made of specially processed natural wood can be simply set up by anybody in an hour without remodeling the room.

Unlike the conventional fixed alcove, the new product requiring only small space can be installed wherever one pleases. Moreover, it can be removed easily. Another feature of the invention is that since it is made of polyester-coated wood, it is highly resistant to heat and impact.

Moreover, this collapsible alcove can also be used in non-Japanese-style houses. Therefore, it is expected to prove popular among overseas people who want to taste Japanese-style living.

The maker is Iseki Meiboku Kogyo Co. Price: 55,000 yen.

Yachtsman on Solo World Voyage

Ryusuke Ushijima, 27, the yachtsman who had succeeded in a solo return trans-Pacific voyage aboard a sloop four years ago, set sail from Fukuoka on Aug. 27 on a nonstop solo round-the-world voyage.

At about 5:30 a.m., Ushijima quietly left a Hakata Bay fishing port in Nishi Ward, Fukuoka Prefecture on a 300-day voyage and entered the Sea of Genkai where a thundershower warning was in effect. Only his parents saw him off at the port.

Ushijima plans to return to Japan next summer.

Heading south at first from the west coast of Kyushu, he will then cross the Pacific from a point near Tanegashima Island, pass by Cape Horn on the southernmost point of South America to enter the Atlantic, cross the Indian Ocean and reach Tokyo Bay to complete the planned voyage.

The voyage will cover a distance of about 54,000 km. on an east-bound route. Kenichi Horie, who had crossed the Pacific alone aboard a small sloop about 10 years ago, left Awaji Island, Hyogo Prefecture, on Aug. 1 for a nonstop round-the-world solo voyage on a west-bound route.

Ushijima's yacht, the Gingitsune Go, was designed by Akira Yokoyama who had also designed the sloop Mermaid which Horie used to cross the Pacific and the Korasa aboard which Ikuo Kashima made a round-the-world voyage several years ago.



Ushijima's 3.6-ton yacht is designed for ocean cruising. It is about nine meters long and has two masts.

At the end of June this year, the Gingitsune Go was launched at Okumura Boat Building Co. in Himeji, Hyogo Prefecture, and underwent strict cruising tests in the Genkai Sea.

Prior to the departure, Ushijima said that he had spent the last two years only on preparations for the voyage. "Although I intend to make the voyage nonstop, I won't force myself to do so," he said.

The yachtsman is carrying food for 400 days and 300 liters of water for the voyage and plans to collect rain water too.

Ushijima also said that he would have two meals a day.

He made the plan for the nonstop round-the-world voyage in the summer of 1971. He sold his yacht, the Sanatos, aboard which he had crossed the Pacific both ways, and worked aboard a dragnet fishing boat to raise funds.

His father, Sotomi, 59, and friends also helped him raise funds for the adventure. Ushijima's mother, Hiroko, 51, said that her son was very persevering and that she was sure he would make it.

Garments with Zippers for Physically Handicapped

Garments for the physically handicapped must remain comfortable even when the wearers continue to sit for hours. Moreover, their motions must not be hindered when they ride and operate a wheelchair or walk on crutches. Such garments must also be easy to put on and take off. Recently, new garments with zippers have been developed to meet all of these requirements.



The designer of the new garments is Miss Yaeko Kashiki of the Research Institute for Garments for the physically handicapped. Five years ago, the designer, who is capable of finger talk, began to study apparels suitable for the physically handicapped after she was told about the discomfort the deaf and mute people are enduring. She wanted to make new garments for the seriously handicapped, who cannot put on and take off clothes by themselves, and elderly people who are crippled by such diseases as high blood pressure. Finally, she has developed garments with slide fasteners.

Shirt or jacket, for instance, is divided into right and left halves, which are put on a person from the right and left, and fastened on the back with zippers. Slacks also can be opened on both sides with zipper from the waist down to the hem. Therefore, a person need not stand up when wearing the slacks. The necktie is attached with magic tape. The man in the photo has put on a Western-style suit for the first time in his life.

Monorail Golf Cart

The current golf boom in Japan apparently knows no bounds. New golf courses are under construction in various parts of the country, and the number of golf courses in Japan is predicted to reach 750 by the end of the year.

This boom, however, has caused an acute shortage of caddies, generating hopes for the development of new labor-saving golf carts. In response, Sanyo Electric Co. recently completed a monorail-type golf cart for delivery to Ookayama Golf Course in Hyogo Prefecture.

This golf cart, operated by a push-button system, runs along a monorail laid out in a golf course and stops at specified points. The monorail can be laid in both flat and sloping courses, and the cart can stop safely even on a steep slope. Unlike the conventional golf cart, the new cart does not damage lawn. It is also very economical because of low power consumption.

The new golf cart system installed at Ookayama Golf Course as shown by the photo costs 55 million yen. Fifty-five golf carts are operated on an 8,500-meter monorail track.





Remember when watches just told you the time?

It's hard to find someone these days whose watch doesn't at least have a built-in calendar.
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Visit your nearest watch store or jeweler and see how much your wrist can do for you.

For more information contact your Seiko dealer at hotel arcade stores, department stores and jewelers. Tax-free for tourists where authorized. Ask for Seiko's worldwide guarantee card where you buy your Seiko.

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